

THE SECRETS OF HAKKORYU JUJUTSU



Shodan Tactics



Dennis G. Palumbo
Kaiden Shihan San Dai Kichu

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Dedication

I respectfully dedicate this book to the members of my family, who have stood by me through the years and patiently endured the quirks of a person dedicated to the arts. And also to Dai Soke Okuyama Ryuho and his honorable son, Nidai Soke Okuyama Ryuho.

Thanks go to Jeff Scharf, Clay Blankenship, Steve Leingang, Larry Royston, and David Ward, and the many students and friends who encouraged me to write this book.

Special acknowledgments go to Marion Mobley, John Harrington, Robert Roff, and Rick Barber for their help.

Photography by Sandra C. Palumbo and the HMAF staff.

For the brave, 'tis said, defeat is victory,
but losing is a grief to humanity.

If my weak point be approached with that kind of skill
with these hands and with these arms I will . . .

As long as I live, I'll treat with prudence
this body given me by my parents.

Today's bud is tomorrow's blossom,
in the courtyard of bitter toil will it bloom.

In no generation does prevail the right,
be off, young man, to the School of Eight Lights!

They have seized the clouds with magnificence,
and facing toward heaven do summon the tempests.

*Hanasaku Dojo (The
Flowering Hall)*, written for
Soke Okuyama and the
Hakkoryu Zenkoku
Shihankai Honbu.

Epigraph

The three major characteristics of Hakkoryu are: no challenge; no resistance; no injury. With Hakkoryu, for the first time, the eyes of the dragon are drawn.

Dai Soke Okuyama Ryuho

Foreword

Jujutsu has increased in popularity throughout the martial arts world during the past decade. Progressive masters of Jujutsu have demonstrated the realities of jujutsu which have elevated the image of this art to its highest level in 200 years. There is an ever-increasing number of students of Jujutsu with an unquenchable thirst for knowledge, seeking authentic books on Jujutsu. There could not be a more appropriate time than the present. This book on Hakkoryu Jujutsu is an informative book on a great system of jujutsu which has proven itself.

I personally recommend this book, not only because it is an authentic system, but because the author is Professor Dennis G. Palumbo. He has dedicated his life to Hakkoryu Jujutsu and is a master technician and a true Master of the art. It is a study of a system which includes history, training theory, techniques, application, glossary, and more. It is very well written and informative.

I recommend this book to all martial artists, and it should definitely be included in their own martial arts library.

Professor Wally Jay, 9th Dan
Grandmaster, Jujutsu America
International Head of Jujutsu
Dai Nippon Butoku-Kai

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Introduction

The writing of this book has been a long time in the decision-making stage. For more than the past seven years, both my peers and students have requested that a book be written on the techniques of traditional Hakkoryu Jujutsu as presented at the Honbu, in Omiya, Japan. Especially since the initial efforts of Mr. Bruce Lee, and more recent efforts of Shidoshi Stephen Hayes of Togakureryu ninjutsu, interest and curiosity concerning the martial arts in the United States have grown vigorously.

There has been much time and effort given by publishers to present informative books and literature on different forms of karate, various forms of kung fu, weaponry, aikido, and judo. For the most part, these books have been a welcome addition to the martial artist's understanding, library, and general knowledge of the arts. Unfortunately, there have been relatively few books written on the arts of Jujutsu, which in many cases have been the basis for the formulation of many of the Japanese and Okinawan styles of self-defense. Although many recognized and accepted forms of self-defense have been given due exposure, a vast majority of the public and martial artists are still unaware of the practicality, effectiveness and value of the modern Jujutsu systems and principles. Therefore, I have endeavored

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to write this book not only to explain the practicality of Jujutsu, but to introduce one of the most widely known and practiced styles of modern Budo—Hakkoryu Jujutsu.

The techniques presented in this book stress the simplicity of the techniques, relaxation, the principle involved, and its effectiveness against the aggressor.

Since Hakkoryu Jujutsu was developed to be a humane form of self-protection, many of the techniques illustrated at this level might seem as if they could not be as effective as we claim. Do not let this misconception affect your study. You may rest assured that as you begin the practice of Hakkoryu, you will realize the techniques demonstrated can be, and are, extremely painful. The main difference between Hakkoryu and other forms of self-defense is that Hakkoryu does not emphasize the breaking of bones and the dislocation of joints. The pain inflicted through the use of Hakkoryu principles and techniques can be excruciating; however, no permanent damage is done to the attacker—intentionally!

Simplicity, relaxation, concentration, and the economy of time and effort have always been the distinguishing features of the masters of the arts. In most encounters between untrained persons, the individual with the most strength or possibly innate athletic ability will have little or no trouble overcoming an individual of equal or lesser size and strength. However, when factors such as strength and athletic ability are relatively equal or when the defender is of lesser strength or ability, that which makes the difference between success or failure becomes the instinctive application of technique and the spontaneity of one's actions.

Possibly you have been made a victim of the great delusion or misconception in the martial arts that the answers to the secrets lie in tricks rather than the mastery of basics and principles of self-defense. I will have no part in catering to that fond and fantastic dream of the gullible. This book is a textbook and, as such, requires intelligent study

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if the reader is going to pass the examination in the real world. It is a book to be studied with a partner so you can pause while you are reading, and work out the point or principle the text is covering. Instead of being in my dojo or class, you are reading my book. That puts me at a disadvantage in my endeavor to teach you the best Jujutsu within my capabilities and yours. The most effective instruction obviously calls for partnership of pupil and tutor that is best achieved by close personal work and association. But I think I've come pretty close to providing you with the next best thing, this text. The rest is up to you!

* * *

There has been criticism that some professional martial artists do not know how to teach. In defense of my competent colleagues in the arts, I must point out that many students don't know how to learn.

You won't be able to finish reading this book and go out and defend yourself the next time an unfavorable situation occurs. But if you've understood the principles and practiced them, the next time a situation arises you will know some things you must do to protect yourself. This book requires that the reader use some brains. My contributions to the progress of students have been made primarily on the policy of sound simplicity. This gives results. Complexity in the arena of self-defense is a stumbling block to success. It clouds the mind, restricts free movement, compounds the difficulty of the situation, and generally defeats the purpose of the action.

By using this book as a textbook, in conjunction with your partner, you can translate the words and photographs into a language your mind and muscles can read and remember. Only in that way can you coordinate thought and action under circumstances that let the points sink in deep enough to stay with you. Otherwise, when you next get on the mat, you will have your attention split between your eagerness to respond, your possible fear of the situation, and your effort to remember these techniques. This is when your

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muscles and mind should be helping you to remember instructions and techniques. The mind must be able to overcome the body spontaneously. But if you haven't given yourself a chance to study as you read, your mind and body will not be of much assistance to you.

Chapter 1

What is Hakkoryu Jujutsu?

Hakkoryu Jujutsu, or Jujitsu as it is sometimes spelled in the Western world, was officially formulated as a modern form of self-defense for the public on 1 June 1941. It was then that the founder of Hakkoryu, Dai Soke Okuyama Ryuho, determined that the time was right for the study of the principles, techniques, and applications of Hakkoryu Jujutsu. The system of Hakkoryu was founded on Soke Okuyama's belief that the successful application of technique based on specific principles, versus the inefficient application of mere physical strength, could and would overcome attacks in self-defense situations.

The name Hakkoryu means "School of Eight Lights" in keeping with Soke Okuyama's belief that the color spectrum as we know it is made up of nine bands of light. The eighth band, a very weak but still extant color, a shade of red, remains in the background and receives its power from the ninth color, purple. Since one of the underlying principles and philosophies of Hakkoryu Jujutsu is that the practitioner remain calm, unobtrusive, and "in the background" of situations—using his skills only as a last resort to protect himself, loved ones, or others—this term aptly identifies one of the basic tenets of training in Hakkoryu Jujutsu.

Master Okuyama observed that when a person is tense,

he is easily manipulated, whereas, in a relaxed, natural observing state, one is much more difficult to throw off balance. Thus the idea of giving way to an opponent's initial advances lends itself to eventual application of specialized principles designed to take advantage of the attacker's aggressiveness.

The second half of Hakkoryu training deals with the internal functioning and care of the body. This part of the training is the element of *Koho Igaku shiatsu* (Imperial finger pressure healing techniques). This system was formulated by Soke Okuyama in his early days as a medical student, at a time in which he was also studying the many arts which he has mastered.

Koho Igaku shiatsu is used to not only ease pain and soreness, but as a holistic method of care for the body, with cumulative effects and benefits. Interestingly enough, many of the same pressure points which are used to control an attacker during situations of self-protection and which are very sensitive, are the same pressure points stimulated during the Koho Igaku shiatsu treatment, with little pain to the recipient. This reveals the principle that when a person is angered and his muscles are tensed, these muscles are the ones that are attacked with *atemi* (strikes), thereby causing great pain. During a shiatsu treatment, the recipient is made to relax to receive the treatment, and experiences the healing benefits of the holistic body treatment.

TENET 1: NO-CHALLENGE

In many self-defense situations, a confrontation is the product of a two-person clash of opinions, words, attitudes, egos, or actions. In places such as a bar or nightclub where one or both people might be inebriated to a degree, the challenge becomes one of principle. This challenge will only materialize if one person attempts to overcome the other by force of voice, physical threat, and/or action. If the second party refuses to join in the battle of will by challenging the

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other's position, the perpetrator in many cases will be frustrated and, it is hoped, discouraged by the lack of response from the person he is attempting to intimidate. In this situation, the aggressor is presented "no-challenge" to his position and in his mind may be happy that he won the battle of words and gibes. The Hakkoryu student, on the other hand, will have avoided a physical confrontation, remaining quiet and unassuming in the background, neither encouraging nor attempting to actively discourage the aggressor.

This attitude can be frustrating and embarrassing to the aggressor, and in many cases enough to cause the situation to defuse. By not challenging the aggressor's words or actions, the Hakkoryu student has demonstrated the tenet of no-challenge to his opponent, and it is hoped, discouraged any further action. He should realize full well that his own restrained actions demonstrate much more in the way of self-control than just punching it out at the first insult thrown his way. It is hoped that he is now wiser, stronger, and more self-confident than before.

The attitude of no-challenge is a difficult one to understand, cultivate, and master, but, as it has been well shown in psychological studies in counseling, it is extremely disarming to the aggressor. You might even call this the kill-him-with-kindness response.

TENET 2: NO-RESISTANCE

If in the example above the no-challenge principle fails to completely discourage the aggressor and he decides to become physical to make his point, the principle of no-resistance will come into play.

When the aggressor makes his move, the Hakkoryu student should instinctively relax. This instinctive relaxation will come about only after repeated practice of the *waza* (techniques) of Hakkoryu, where the emphasis on calming and relaxing the body is stressed gradually each and every time a technique is performed. As the aggressor attacks,

the student should not attempt to forcefully counter the attack. If, for example, the attack involves grabbing a sleeve with one hand and attempting to strike the person with the other, the defender should not attempt to pull away in the opposite direction. He should instinctively move in the direction of the grab, simultaneously neutralizing the assault with either *atemi* or *taisabaki* (body movement). This moving with the attacker's force, in this case a pulling action on the sleeve that was grabbed, will in effect neutralize the impending attack. This coincides with the principle of no-challenge by physically frustrating the attacker's movements. If the defender attempted to counter the attack with his own strength, a battle would ensue, and injury would undoubtedly result to one or both. The most able man would most probably win the physical contest.

This principle might also be illustrated by the example of the old two-team rope tug-of-war, where eventually the strongest team wins. What if, while both teams were straining to pull in opposite directions, Team A immediately stopped resisting and in fact changed directions toward Team B? Team B would undoubtedly be caught completely off balance and off guard. Team members would fall to the ground en masse and be in a disorganized position, allowing Team A to change directions again and pull Team B back across the center mark.

No-resistance is also applied in another way. If a person is attempting to push you and you tense your body in an attempt to resist his actions, you will be very easily moved or guided by his power. But if you completely relax your body, his attempts to move you in any direction will be quite futile, and you will be able to avoid his attempts to displace you. Anyone who has attempted to lift a person who may have been knocked unconscious or who is sleeping knows it is a Herculean task. Because the body is relaxed and the center of gravity is naturally low, it is nearly impossible to lift the body. If, however, the body is tense or stiff, it is quite easy to pick it up or move it around.

TENET 3: NO-INJURY

This third principle distinguishes Hakkoryu from many other arts of self-defense and places Hakkoryu in the category of a modern budo, with jutsu applications. The philosophy of Soke Okuyama encompasses the idea that almost anyone, trained or untrained, can inflict injury if he wants to. Is it then necessary to have more training to hurt someone even more? The difficult aspect to master in self-defense is being able to effectively control an attacker without doing permanent damage or injury. For this reason, Hakkoryu Jujutsu is considered to be a humane and refined method of self-defense, designed to discourage the attackers from further efforts or to capture and control these attackers.

There are no techniques designed to break bones, knock out teeth, dismember attackers, or otherwise cause debilitating injury. Granted, the techniques applied are in many cases very painful, depending upon the amount of force applied by the practitioner. This pain is normally only temporary, lasting only for a few moments to several hours. The objective is to embarrass the attacker by his actions more than to damage him permanently by the techniques of a more severe system of self-defense. He might even learn a lesson, and think twice before he attacks someone else.

Hakkoryu, then, trains a person to not injure an assailant. Instead, it teaches how to control him and discourage him from his violent ways. In the Orient, it is considered a mark of refinement to be able to control someone gently, quickly and, in many circumstances, so subtly that no one else is even aware of what is going on. The mid-Eastern philosophy of cutting off the offending hand does not apply to the Hakkoryu system. We would rather gently dissuade the attacker from assaulting again. For this reason, Hakkoryu is unique in modern-day systems of self-protection and defense.

HAKKORYU JUJUTSU—THE ALTERNATIVE

There is much written in martial arts magazines con-

cerning the training required to attain proficiency in the execution of certain martial arts. Unfortunately, many people who desire, need or find it essential to be able to defend themselves against unprovoked assault don't have the time to devote to the extensive training involved in the myriad styles of self-defense.

Most elderly people don't have the physical capabilities to learn a martial art as demanding as karate, nor do they have the physical constitution to develop this type of power. Consider also busy executives, both male and female, who in this day and age are unable to devote the time to the training required to become proficient in karate. Many would have neither the time nor the inclination and steadfast devotion for the required intensive training that the younger, more energetic, and more enthusiastic student has. Yet, ironically, these are the same people who because of their advanced years or financial status (or both), will often become the prey of the criminals of our society.

Another lucid example is the situation concerning teachers in our school systems. The accounts of abuses and assaults on teachers by students in and outside the classroom are monumental and growing daily. Public school teachers find themselves in the awkward position of having troublesome students they are required to control, but can rarely do so. Although a teacher trained in karate may obliterate an unruly student, no school would condone this type of response, and the teacher would soon be looking for another job.

The same applies to police officers who are under the scrutiny of the public and senior departmental officials to control and restrain without inflicting permanent physical damage to the suspect. What to do? Is there an alternative between destroying an attacker or permitting a complete breakdown of order, thereby compromising one's principles by ignoring the situation?

There *is* an alternative. In fact, it is to these situations that the art of Hakkoryu Jujutsu specifically addresses itself.

What is Hakkoryu Jujutsu?

The techniques, though relatively easy to learn, are subtly effective, controlling the attacker through intense momentary, temporary pain, yet leaving no permanent damage and allowing the defender to control the situation to his satisfaction.

Hakkoryu does not require the hand conditioning techniques for toughening the knuckles, fists, and feet as required for traditional karate. It emphasizes stretching, flexibility, and a supple body, not only for training, but also to promote general good health among its practitioners.

With Hakkoryu, it is not necessary to elevate a simple confrontation, such as shoving, pushing, or grabbing, into a full-scale battle. Most times the situation might be appropriately handled with the subtle application of the principles of Hakkoryu. If the confrontation should escalate to a higher level, the techniques, of course, are designed to deal swiftly with the situation. The aim of Hakkoryu techniques is to neutralize, control, and discourage the attacker, thus making him aware that there could be much more in store for him should he persist in his actions.

In Japan, Hakkoryu is sought out by many government officials, leaders of industry, executives, attorneys, and police officials who appreciate the range of responses available to them through the effective application of Hakkoryu principles. From the executive who might have his briefcase grabbed from him while walking, to the high-school teacher who is accosted in the hallways or the classroom, to the senior citizen attacked on the street in a mugging attempt, Hakkoryu techniques are designed to employ the elements of surprise, balance, control, and self-protection using minimal strength and resulting in maximum effectiveness.

Kicks, not commonly used in this art, are directed to the lower, more vulnerable parts of the body, i.e., the shins, knees, thighs, and groin. Hand strikes do not employ the *seiken* (forefist strike) typical of karate, but rather the equally effective *tegetana* (sword hand) strike or block to sensitive vulnerable points. Standard judo-type throws are not a part

of the traditional Hakkoryu school because of the severity of the impact and the possibility of losing control of the assailant, which would require a rapid follow-up for control.

One of the shortcomings of most styles of karate when used for a minimal threat limited response situation is that aside from an all-out power response—punch or kick—there is little in the average practitioner's arsenal of tricks on which to fall back. This is where the many gentle yet convincing techniques of Hakkoryu Jujutsu come in.

The annoying drunk at a tavern or party doesn't really deserve a broken nose just because he is obnoxious; he might well be a good friend of yours. The overly amorous uncle who makes a fool of himself at the family reunion needs to be controlled and discouraged, not beaten to a pulp to learn his lesson (not to mention the lawsuit that may result). The police officer who is required to control his suspect or break up a domestic argument can't just whip out his PR-24 or nightstick and start beating it into the person's head to get his attention. The charges of police brutality are too easily made by the suspects and accepted by the public, thus further restricting the restraint techniques available to police officers in the line of duty. In this case, a police officer may use the persuasive techniques of Hakkoryu without injuring the suspect. The elderly person waiting in a theater line who is bullied into letting someone in front of him because he appears to be an easy mark can easily demonstrate to the intruder the foolishness of his ways while still maintaining his place in line with dignity.

The ability to defend oneself and control an attack with minimum effort is considered a mark of refinement and mastery of technique, and is highly regarded in the Orient among martial arts practitioners of all styles. For example, although the true karate master will execute his technique with blinding speed, power, and focus, the technique will seem relatively effortless to the untrained observer. Upon completion of the technique, not a hair on his head will be out of place and he will not have wrinkled his clothing. The

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kenjutsu sword master is able to draw, strike, cut, and resheath his sword so quickly—the attacker will not even realize that he has been cut. There is no flamboyance, no wasted effort, no extreme movement, and no attention is drawn to his actions. This is true mastery—the elite refinement of the art. So, too, with Hakkoryu. The ability to neutralize and control without causing a great outward commotion is a hallmark of the school.

It is the belief of Soke Okuyama that the use of violence merely promotes further violence. To completely destroy and brutally punish an attacker is the last resort in life-and-death situations, not the standard response for Hakkoryu. In a brutal exchange, no one really wins. Anyone can fight in a given situation; some just fight better than others. But the mark of true self-control and presence is the ability to handle a confrontation without losing one's self-esteem. There is a saying that I feel gets the point across quite succinctly: "If a person wants attention, he shouldn't shout, let him whisper."

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Chapter 2

The Theory of Training

The techniques of Hakkoryu and the principles which make the techniques work are handed down directly from instructor to student. The secrets of any system cannot be properly passed down by the written word. They are often misunderstood at best, and misinterpreted at the very least. The Hakkoryu shihan (instructor) has the personal responsibility, as an appointed disciple of Soke Okuyama, to pass on his teachings exactly as he learned them.

The Western student learns through his open way of life to ask too many questions. In the West, especially in the study of the martial arts, there is too much analytical thinking. One tends to seek the truths and secrets of the art verbally, rather than physically, wherein lies the original truth of the school. Just as in karate in which a *kata* (a series of prearranged techniques) must be practiced thousands of times before the student truly understands the meaning and purpose of the *kata*, the same is also true for the *waza* (techniques) of jujutsu. The instructor cannot tell the student what the truth feels like or even when he will feel it. The internal knowledge will come of its own timing, through repetition and continued practice. To hear a student say he has mastered a technique after doing it twenty-five to thirty times is a rather common statement among new students.

When the student tells himself he has mastered a technique, or he informs others of his achievement, he still has not grasped the true meaning of training. To say one has mastered something is to halt the learning process. The experience of training in the arts—any art—is the training, and not the final accomplishment.

The spontaneity of response for which the student must strive can only be developed in two stages. First he must conquer the body. Continual practice and repetition of waza will allow the mind to "train" the body to do what it must do to perform a technique. After hundreds of repetitions, the body will begin to "internalize" or absorb, the training.

Secondly, the student must conquer the mind. After the completion of the first step, when a situation arises the body must be able to react instinctively, overcoming the fear of the mind. There can be no indecision, no hesitation, no interference by the mind, and no compromise by the mind—the body just moves! The eye sees the situation for what it is and reacts spontaneously. There is no "intention" to hurt, maim or even to injure. This is not a consideration. The body merely acts correctly in direct proportion to the observed threat.

There is a saying in Hakkoryu Jujutsu that there is just a split second between life which is short, and death which is long!

The personal feeling or attitude of progression in the training of a student should progress thus in the Hakkoryu system: unaware of one's inabilities; aware of one's abilities; aware of one's inabilities.

This progression from neophyte to new black belt to the level of Master can be seen readily by the instructor. Any instructor who has not achieved the third level cannot be an effective teacher. One who does not know his own limitations and knowledge abilities is deceiving only himself. His knowledgeable students will soon see through the charade and his less-experienced students will suffer poor form. This point is critical in the training of all students. The time it takes to reach the various levels differs with each individual.

The Theory of Training

Some may spend years training and never reach even the second level—"aware of one's abilities"—because they have not yet developed their own abilities to the point where they have complete self-confidence in what they have learned. At this level martial artists must overcome the false sense of accomplishment often resultant of boredom, constant repetition, and ranking. This must be done first in order to progress to the third level.

In some of the older schools of karate, the belt ranking system is designed to indicate progression in skills and, subsequently, overall ability. Almost all schools begin with the white belt for the neophyte or beginner. Progression upward is in many cases through a series of colored belts (a modern-day addition), each being progressively darker until reaching the black belt. As progression continues in the levels of black belt, the black belt will theoretically be worn, used, salt stained, and begin to fade, eventually returning to its original white. This full cycle from white to black and returning to white indicates the three levels of training mentioned above—from novice to expert to the "initiate!" The master who returns to the level of white belt realizes then that he has finally learned how little he truly knows. This is a difficult pinnacle to reach. It takes great humility and modesty to admit that after thirty or forty years, one really is saying he knows "nothing" again (though his skill in the martial arts is greatly increased). It takes a man of great personal humility and pride to face up to and admit this fact.

Like most methods of Jujutsu taught in Japan, the techniques of Hakkoryu are based on the possibility of rendering an antagonist unable to do any harm in a minimum of time and with minimal effort. Thus, Jujutsu in this day and age is not an art of killing as it was in the Shogunate era. It is an art of life. Jujutsu permits the practitioner to be himself, maintain his self-respect and composure as long as possible. The techniques of Jujutsu are the means for teaching man to master *himself*. The human being can only live his life fully in love and peace if he has learned to ensure his own security and has total self-confidence in his abilities.

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Chapter 3

Training Methods

In Japan, the training methods for Hakkoryu are rather atypical. Extensive warm-up is not required because of the gentleness of the techniques. The majority of the Japanese who study Hakkoryu do so as a means of rounding out their lives and developing an easily learned, yet highly effective means of self-protection in keeping with their position in life. Many of these people are of considerable standing in the community, government, police, or national office. Hakkoryu is considered a very civilized form of self-defense, and as such does not emphasize building strength and extensive conditioning exercises.

In the United States, the Hakkoryu Martial Arts Federation (HMAF) also recognizes the different motivations of students to learn self-protection methods. Some wish to develop self-confidence and physically condition their bodies as well. Others wish to engage in a moderate amount of physical activity, without being hampered from their daily work routines because of painful strains, injuries, soreness, and the usual setbacks that result from strenuous physical training and contact of some styles of karate or judo.

Hakkoryu as taught in the HMAF spends a prescribed amount of time in warm-ups and stretching exercises to develop flexibility and suppleness and to relax the body

before beginning training. Special walking exercises have been designed to develop balance and awareness of the *hara* and *tanden* (the *hara* is generally considered to be the abdominal area, containing the vital organs, whereas the *tanden* is the "central point of the body," approximately two to three inches below the navel and about two inches in, from which all internal power and strength are derived).

Exercises are also performed for strengthening the wrists and developing the requisite pliability of the body. From the outset, when a student begins classes he is told to try and relax in all he does, including his falls, rolls, walking exercises and eventually the continued practice of his *waza*.

STANCES

As in any martial art, being able to move quickly, properly using the hips from the *tanden* or *hara*, good stable balance, and adaptability in changing conditions are the keys to the stances used in Hakkoryu. The stances are primarily acquired in the application of a particular principle or execution of a technique. There are two primary stances in Hakkoryu, the *suwari* (sitting) and the *tachi* (standing).

In Hakkoryu Jujutsu, the importance of sitting properly in the *seiza* (kneeling position, see Photo 1) cannot be overemphasized. We often hear in the arts the phrase "strengthen your stomach and abdomen." What we call the True *Tanden* in the human body is a condition of being always able to concentrate the strength of the whole body in the center of the body.

"The True *Tanden* . . . is where healthful, honest, strong spiritual mental powers are cultivated and developed, unlimited life force is stored and causes a reviving where there is life with oneness of mind and body and is filled with a source of robust health and long life."¹

¹Okuyama Ryuho, *Shodange* (Omiya, Japan: Hakkoryu Jujutsu Honbu, 1978), p. 5.

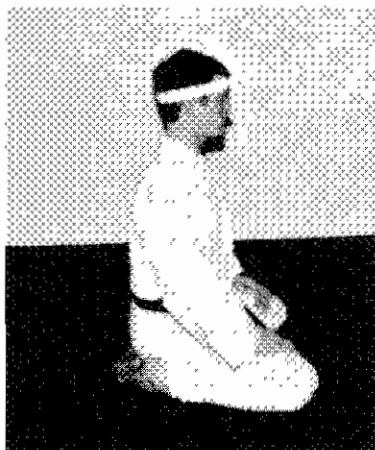


Photo 1

What is meant by seiza in Hakkoryu is sitting with your legs touching the floor from the knees to the ends of your toes. Your legs must not be crossed. Straighten your back, get comfortable, align your nose symmetrically with your navel, set your knees at the same width as your shoulders, keep your eyes straight ahead, and sit with your shoulders and arms completely relaxed. This is the correct way of assuming the seiza position. The danger of sitting with the feet and/or the legs crossed is that you can cause damage to the liver. The various sitting techniques of shodan described in this book are all based on this seiza method, which will allow you to counter attackers without destroying your own posture in the least.

The tachi stances as shown in Photos 2, 3, 4, 5 and 6, are the *musubi dachi* (informal attention), *Teiji-dachi* or T-dachi (the feet forming an inverted "T"), *senpenbanka*, *senpenbanka* long stance, and the *hantachi* (half-standing), respectively.

The T-dachi and *senpenbanka* are the primary tachi stances in Hakkoryu. The T-dachi is the most commonly used in this art, and is the starting stance for all the walking exercises illustrated. The weight should be slightly more over the rear foot, and the lead foot should be in line with



Photo 2



Photo 3



Photo 4



Photo 5

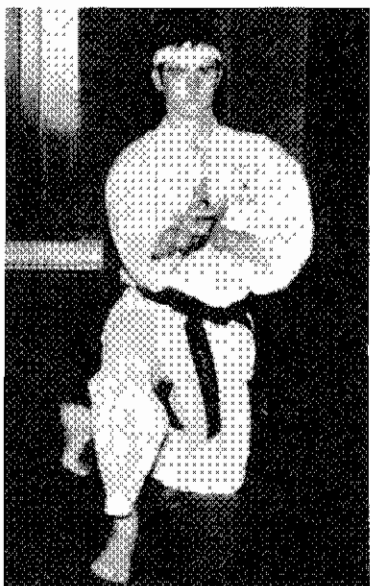


Photo 6

the instep of the rear foot. The defender is able to move easily and quickly from the natural T-dachi into any position as dictated by the practice or self-defense situation. If one takes a formal stance in preparation for defense, he has already lost the important element of surprise. The attacker is then en garde, and may react entirely differently.

The senpenbanka is unique to Hakkoryu. It is used against multiple attackers and, when desired, to draw an attack. The lead hand and arm are extended forward at about shoulder level, palm facing forward, and the rear hand pointing to the rear, arm extended, fingers open.

The hantachi stance is useful when preparing to fight from the ground or to roll in evasion or in attack. The hantachi is formed with one knee on the ground and the other pointing at *kake* (the attacker). The kneeling shin should be perpendicular to and evenly divided by an imaginary line through your lead foot. The raised shin and kneeling thigh should be vertical and your torso erect, your hands in a guarding position.

When practicing, make every attempt to remain relaxed and calm, but ready and able to move quickly should the situation require it. In all of the stances described and illustrated here, the hands should be open, with the base of the wrist pointing forward when possible. The hands should be in such a position as to be able to immediately parry and grip an attacker's hand or arm if needed. This cannot be done effectively if your hands are formed into fists or aren't open and kept tense. Relax in these stances, keeping the weight slightly back, with the knees flexed, but never tense.

GRIPS AND CONTROLS

As you begin practicing the waza of Hakkoryu and learning the principles of *shodan ge*, you will notice that many of the controls used do not involve twisting of the joints, but rather the bending of the joints in a natural direction. There are two primary reasons for this. First, twisting a joint

requires more strength and is easier for a person to resist, whereas bending a joint in its natural direction of movement is much more difficult to resist physically due to the muscular structure of the human body. Secondly, when we do twist a joint, the type of pain involved or elicited is a dull pain, versus a sharp piercing pain resulting from a proper bending of the joint.

In Hakkoryu, you soon come to realize that the most important aspect of the principles and their successful application is the emphasis placed on the little finger side of the hand. The little finger side of the hand becomes a key element in the application and understanding of the principles of Hakkoryu. By examining your hand, palm up, you can see when you close your hand that the muscles and tendons which lead directly to your little finger and ring finger are in a straight line from your forearm and provide maximum power in your grip. The index finger, on the other hand, is the weakest component of your grip. Based on these facts, all gripping techniques in Hakkoryu emphasize the pulling action of the little finger side of the hand, along with the pushing motion of the thumb or thumbroot, versus the weaker gripping capability of the inside or index finger portion of the hand. You can easily reveal this point to yourself with a little experimentation. Grasp objects with just the little finger side of the hand, i.e., glasses, coffee cups, bottles, sticks, and weapons.

A game sometimes enjoyed by the resident instructors and shihans in Japan at the Honbu (Hakkoryu Jujutsu Headquarters) is to lock the little fingers with a partner and to pull in order to see who has the strongest grip and who loses his grip first.

One of the primary applications of this grip is in the application of the *gakun*. The *gakun* grip as used at the shodan and nidan levels consists of the pulling action by the little finger and simultaneous pushing with the thumb or thumbroot, as mentioned above.

At higher levels, not covered in this book, the *gakun* grip

application is a bit different and actually involves using atemi-waza on pressure points as part of the grip.

The point to remember while practicing the Hakkoryu system of waza is to emphasize the little finger side of the hand in blocking, gripping, pulling, pinning, etc. Keep this point uppermost in your mind as you practice and study with this text.

HAND FORMATIONS FOR STRIKES

There are many ways to form the hand for striking in the martial arts, but those illustrated here are those most often used in the shodan ge.

The *metsubushi* (Photo 7) comes from the ancient term,

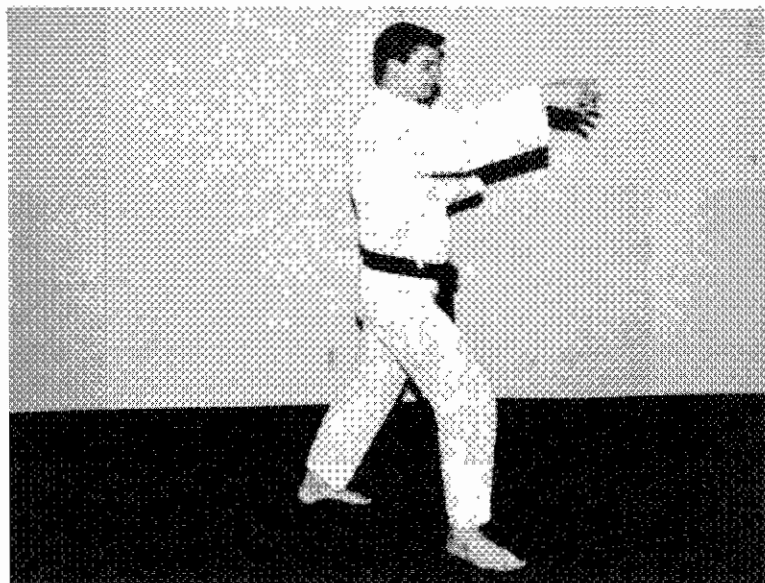


Photo 7

often associated with the Ninja, meaning “to blind by throwing ashes in the eyes.” It is used in Hakkoryu as a loosening-up technique, to stun and/or distract the assailant, utilizing the back of the fingertips. The key to successful use of the metsubushi is a very relaxed and flexible wrist. This

shouldn't be confused with the back knuckle strike (*uraken*) of karate normally done with a closed fist, utilizing the back of the first two knuckles of the hand. The *metsubushi* is extremely fast, and can be used in varied situations to stun, distract, or create minor damage, (i.e., swollen lip and causing the eyes to tear). The snap of the loose, flexible wrist is what makes the *metsubushi* so effective and fast.

The *tegatana*, as illustrated in Photo 8, is a sword hand,



Photo 8

or *shuto* (knife hand) as it is called in karate. The hand should be open, fingers extended fully, tensing the bottom side of the hand, and becoming a total extension of the forearm. The *tegatana* is used in strikes to the inside of the forearms, head, neck, face, biceps, and as a parry for deflection.

The *oya yubi ken* is a strike with the thumb (Photo 9) and is quite effective in attacking the soft areas and *kyusho* (see Illustration 1) points of the body. Make the hand into a three-quarter fist with the second row of knuckles slightly extended. Place the thumb on top of the index finger, extending beyond the knuckle about one inch. This type of strike is used for attacks to the armpit, upper rib cage, sternum, side of the neck, solar plexus, obliques, and small-to-moderate-size muscle groups.



Photo 9

The *ippon ken* (not shown) is a single knuckle strike utilizing the middle knuckle of the index finger. By forming the fist in the same way as the *oya yubi ken*, you force the middle knuckle of the index finger forward about one inch, placing the thumb on top, and firmly clench the last three fingers of the hand. The *ippon ken* is used in the same areas as the thumb strike, and it is very quickly and easily formed.

The *naka yubi ken* is very useful in any strikes to bony areas as the sternum, ribs, and back of the hand. As shown in Photos 10, 11, and 12, it is formed by closing a loose fist,

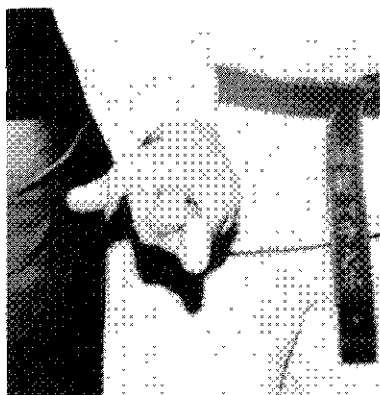


Photo 10



Photo 11



Photo 12

extending the middle knuckle of the middle finger, and closing the thumb over the ends of the index and ring fingers, finally tightening the fist. With a little practice, this grip is easy to execute quickly and very effective for strikes and blocks.

The *nihon yubi no kansetsu*, also known as the Judo Knuckle, is a double-knuckle striking fist which is very effective for striking the larger muscle groups of the body, and to bony areas (Photos 13, 14, 15, and 16). The Judo Knuckle is formed by placing the thumb across the open

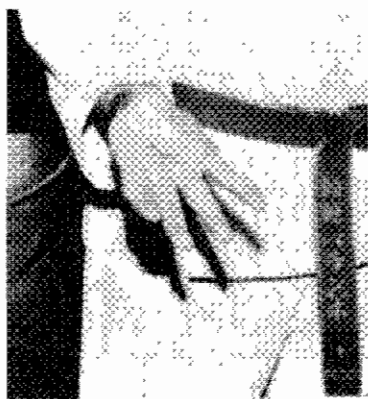


Photo 13

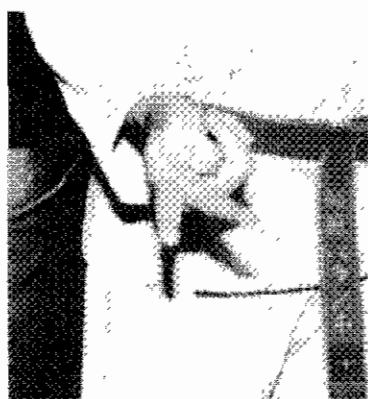


Photo 14

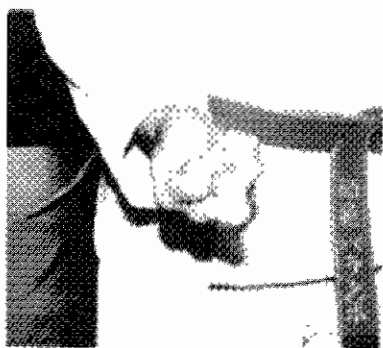


Photo 15



Photo 16

palm, wrapping the little and ring fingers across the end of the thumb, then bending the index and middle fingers tightly, placing them at the first knuckle on top of the thumb. Tightening the fist fully, you will see what a lethal weapon this fist can be. (Make sure the knuckles of the first two fingers are pointing straight forward, as an extension of the forearm. If bent down, the thumb could be sprained upon execution of the technique.)

KYUSHO: 40 VITAL STRIKING POINTS ON THE BODY

The striking points illustrated in this chart are easily struck with atemi, single knuckle, thumb, or finger in most cases. Some of the points are also struck with the tegatana when possible. They should not be struck with the closed fist. The amount of pain experienced by the receiver of these strikes on the areas shown may vary with the condition of the receiver and the amount of pressure applied during the strike.

The points illustrated are some of the more frequently used points of atemi in the practice of Hakkoryu Jujutsu. They are not designed to maim or to cause permanent damage. However, certain points may cause adverse internal effects, i.e., nausea, upset stomach, vomiting, dizziness, and heart palpitations. Use these strikes carefully in practice.

The points are keyed to the first letter of the category (e.g. Neck-N1, etc.).

Training Methods

Neck

1. Side of neck below ear
2. Under jaw
3. Wind pipe (larynx) both/either side(s)
4. Below ear/jawline—sternomastoid process
5. Larynx
6. Both sides of neck root—straight down (vagus nerve)
7. Center of throat, top of breast bone

Shoulders

1. Acromion point—tip of shoulder
2. Inside of deltoid—front
3. Armpit
4. Inside of elbow at bend
5. Back—center of shoulder blade
6. Top muscle of shoulder line

Arms

1. Inside of biceps
2. Inside of elbow joint
3. Inside of wrist
4. Outside of biceps against bone
5. Center of biceps muscle
6. Top of forearm below elbow joint
7. Top of wrist, inside above wrist

Trunk

1. Obliques—either side
2. Top of pectorals
3. Sternum
4. Either side of stomach lining
5. Solar plexus
6. Bladder
7. Groin
8. Ribs—on a line to side from nipple
9. Floating ribs
10. Back side—ribs/lung position

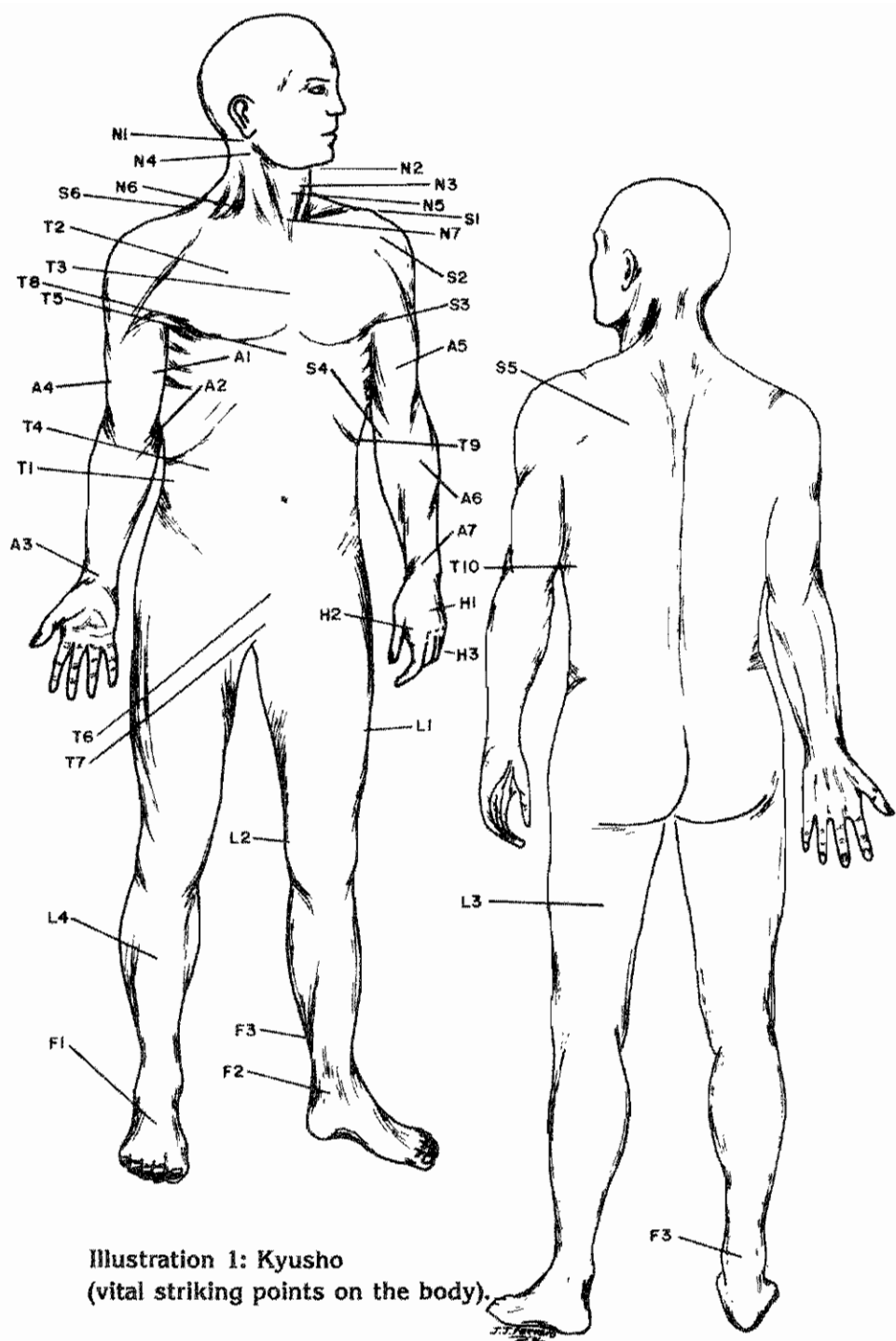


Illustration 1: Kyusho
(vital striking points on the body).

Training Methods

Legs

1. Side of thigh
2. Inside of knee joint
3. Underside of thigh—deep biceps muscle
4. Shin (front and inside)

Feet

1. Top of foot
2. Ankle-inside
3. Achilles tendon—either side or both

Hands

1. Top of hand (back side)
2. Between thumb & index finger
3. Joints and halfway point on fingers

FLEXION AND STRETCHING EXERCISES

Prior to each practice, the body should be such that training will not injure joints, muscles, or tendons. Also, with enough repetition over months and years, such exercises will provide the flexibility desired for a self-defense situation without having to exercise before the confrontation. These exercises should be done slowly, with five to ten repetitions in each of the directions used by the joint. This is also a good time to begin relaxing your body and calming your breath as much as you can.

To condition your neck (Photos 17, 18, 19, 20, 21, and 22), turn the head slowly from side to side. Bend the neck forward and rearward as far as possible without straining. Next, bend the neck from side to side, as if trying to touch the right ear to the right shoulder, and the left ear to the left shoulder.

To prepare the wrists, form the hands into loose fists, and bend the wrists up and down, and then inward and outward (Photos 23, 24, 25, and 26). Open the hands and perform wrist flexions downward and upward (Photos 27 and 28, in

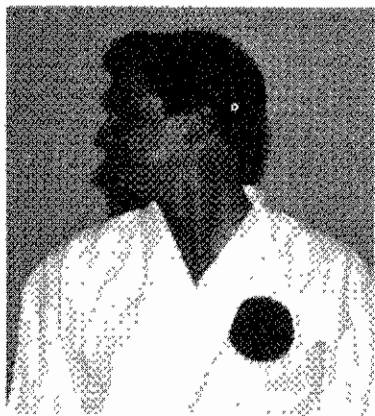


Photo 17

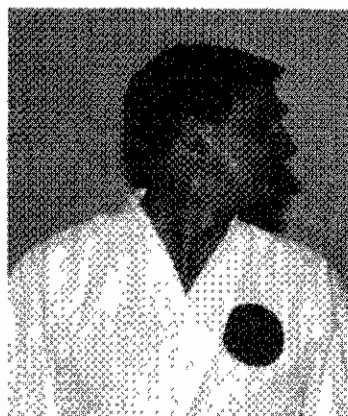


Photo 18



Photo 19



Photo 20

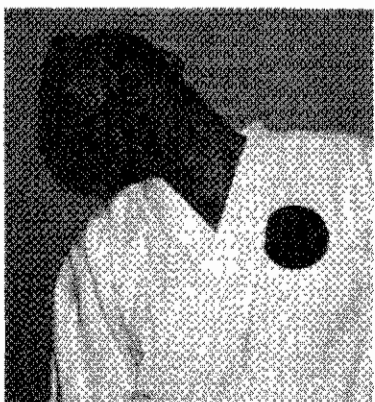


Photo 21

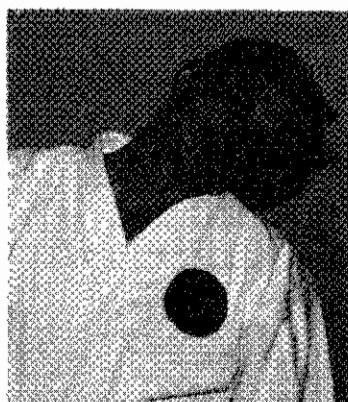


Photo 22

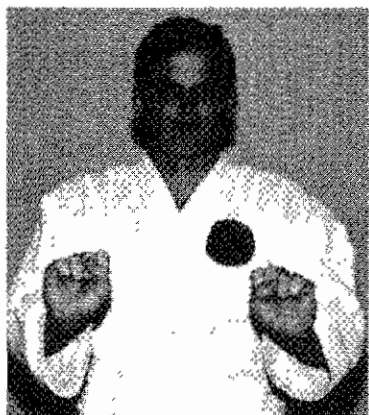


Photo 23



Photo 24

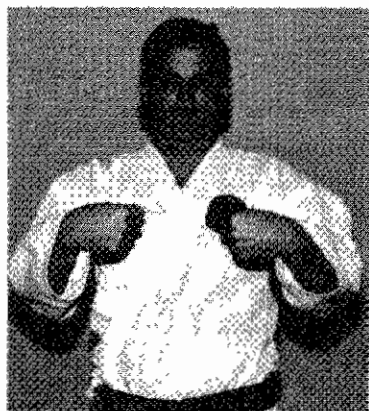


Photo 25

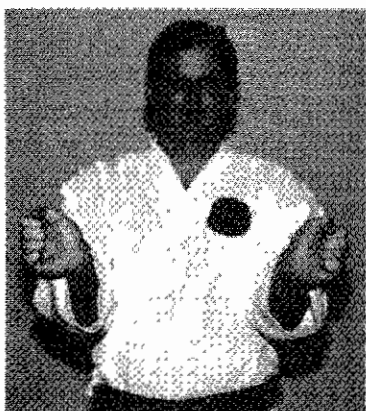


Photo 26



Photo 27



Photo 28

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this position the hands form the gakun grip). In the downward motion, emphasize pulling with the little finger, and then push back up with the little finger. Finally, open the hand and perform wrist turns (Photos 29, 30, 31, 32, 33, 34, and 35), inward and outward to further increase the flexibility of the wrist joints.

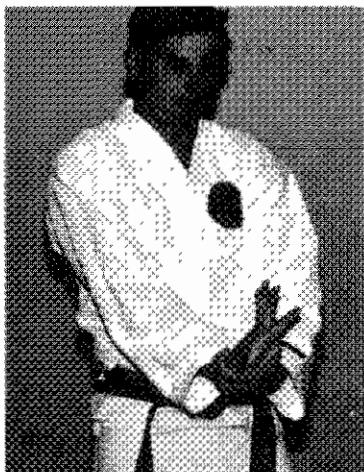


Photo 29



Photo 30



Photo 31



Photo 32



Photo 33

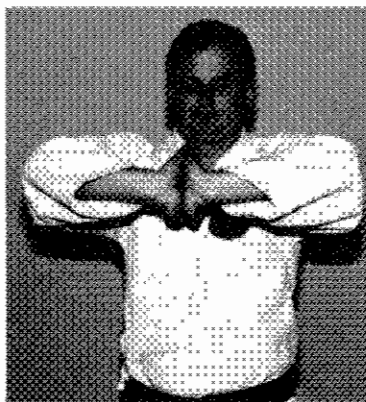


Photo 34

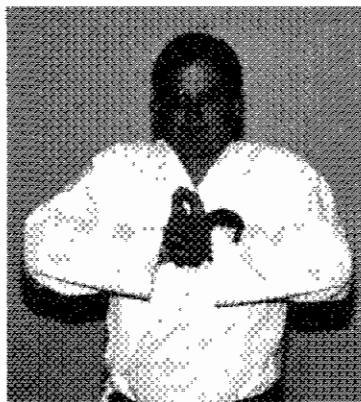


Photo 35

To stretch the hamstrings, as shown in Photo 36, kneel on all fours, with the back straight, and your toes bent. Raise your body slowly, pushing the heels all the way to the floor.

To stretch your leg biceps and quadriceps muscles, squat with one leg extended (Photo 37), and repeat on the other side, then crouch forward on one knee (Photo 38) with the other leg extended behind, and repeat with the other leg extended.

An exercise designed to strengthen the wrists begins with push-ups on the backs of the wrists (Photo 39), starting with

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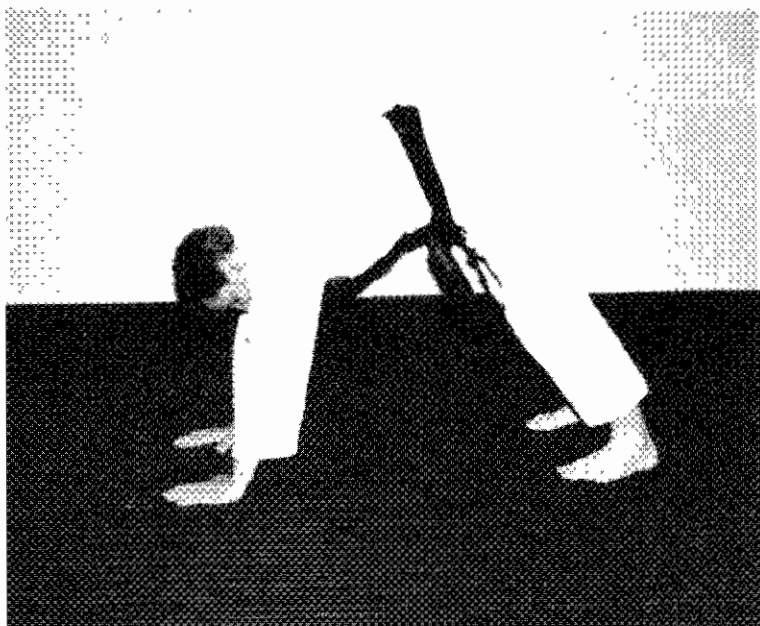


Photo 36



Photo 37

Training Methods

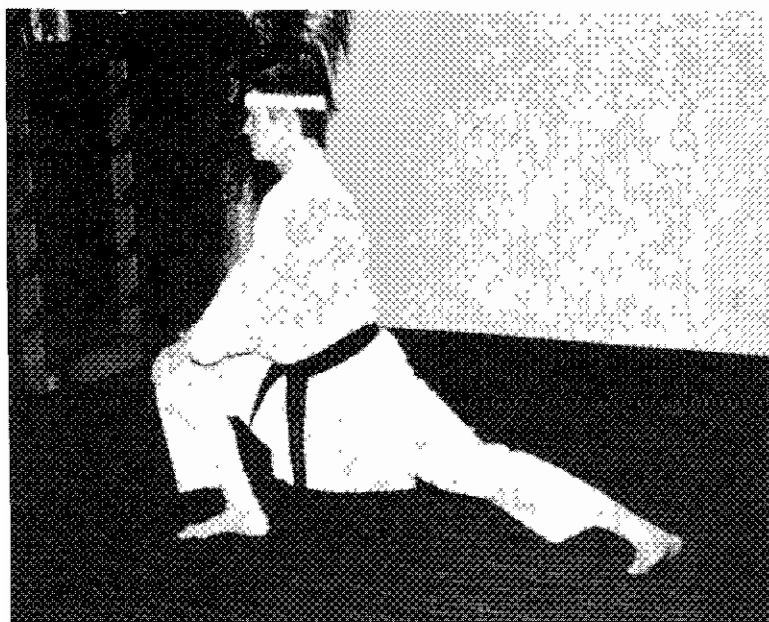


Photo 38



Photo 39

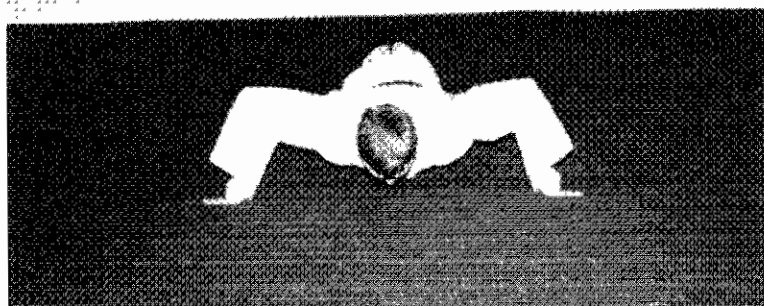


Photo 40

the arms at shoulder width and working out, and finishes with push-ups on the inside of the wrists (Photo 40), starting with the arms far out, and slowly moving the arms closer together.

Chapter 4

The Way of Learning

The techniques of Hakkoryu Jujutsu, as mentioned previously, are learned in two basic manners: *suwari-waza* (kneeling) and *tachi-waza* (standing).

The initial training in the kneeling position has two specific purposes, the first being to allow the student to learn perfectly the specifics of a particular technique and to master the principles, so he knows what makes it work and what prevents it from working. At this stage of training, the student need not be overly concerned with footwork or foot techniques. The second primary purpose of training in the sitting position is to promote suppleness in the legs, balance, strength in the hips, pelvic region, and lower body, and awareness of the tanden.

Training in the standing position reiterates those techniques learned well in the kneeling position and applies practical application of the foot and body movements. This allows the student to concentrate fully on his body position and movement because he has already spent considerable time mastering the basic hand techniques in the kneeling position. He need not attempt to learn the hand and accompanying foot techniques simultaneously at first, running the risk of performing one or the other incorrectly or, worse, confusing himself while trying to concentrate on

two things at once. The completed application of proper foot and body movement and corresponding hand technique soon becomes an integrated technique, performed smoothly, quickly and effectively, placing the opponent under control.

One of the most difficult aspects of training for the Western student in today's fast-paced and tense world is learning to relax the body, yet remaining calmly observant of his surroundings. Additionally, the initial tendency of the beginner, as well as the student trained in such other arts as karate, is to use his strength (power) to accomplish a technique rather than allowing the principle and design of the technique to accomplish the task and compensate for his power. Tenseness in the upper body and legs must be studiously avoided during practice to allow your body to remain supple and flexible, yet internally strong. Jujutsu is an extremely dynamic art. Though techniques are initially learned individually in a static position, the real essence of Jujutsu is the ability to move from one technique to another as needed as quickly and as often as necessary.

The most popularly accepted translation of the Japanese word for Jujutsu is "the gentle art." It is often referred to as the soft or pliable art, which is probably a more accurate translation. To be able to achieve this pliancy, the body must be relaxed and supple, rather than tense, stiff, and hard.

Each principle taught in Hakkoryu Jujutsu can be applied in numerous situations, not just in the manner in which it is learned in a certain waza. Hakkoryu Jujutsu is unique in this respect. It does not attempt to teach specific techniques and defenses for a myriad of possible attacks. This would be a monumental task, which in fact could never really be accomplished; there would always be another type of attack that was not "correctly" covered.

Hakkoryu stresses instead the ability to apply a large variety of different waza to each attack, thus preparing the student to meet any threat with a controlled and unpredictable defense.

The Way of Learning

The practitioner is not limited in his responses to attack by prearranged defenses for specific types of attacks. Through mastery of the principles of each of the Dan levels of Hakkoryu and the continued practice with one's partners, the student begins to see the unlimited number of ways in which these principles can be applied and is not restricted to standard responses. The student is limited only by his degree of imagination, practice, and the situation at hand.

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Chapter 5

Walking Exercises

The walking exercises described and illustrated in this book are designed to teach a student balance, proper footwork, hip movement, and the proper way of walking. The exercises will be shown as they are done individually, and in their basic application to situations.

Points to remember while doing the walking exercises are these:

1. Keep the legs slightly flexed, but not tense.
2. Keep your weight slightly to the rear; keep the hips low.
3. When sliding your feet, lift only the heel, keeping the ball of the foot in light contact with the ground.
4. When moving the hands, the hand that is in front should always come over the top of the lower hand, when going forward and when retreating.
5. Practice these exercises individually and slowly at first, forward and retreating when possible (some are not designed to be done in reverse and are marked as such).
6. After you are familiar with the exercises, begin practicing them in groups of three to four by randomly intermixing them.
7. As an aid to training, perform the walking exercises before doing the stretching exercises for the larger body muscles. These exercises will warm the body core, and

allow greater stretching activity while preventing the chance of strained muscles from your stretching.

WALKING EXERCISE #1

In *ayumi ashi* (alternating steps), starting in T-dachi, left foot forward, you will take three steps forward, and one step to the rear, ending up with the same foot forward (Photos 41 through 45). First step forward with your right foot and count "one." Then step forward with the left foot and count "two." Counting "three," step forward with the right foot. Finally, step to the rear with the right foot, and count "four."



Photo 41

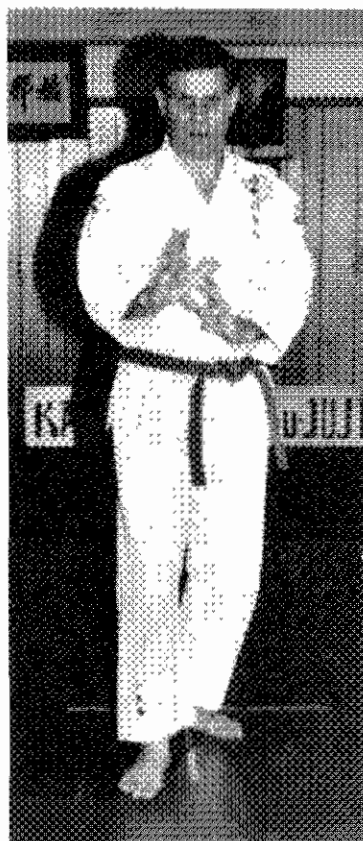


Photo 42

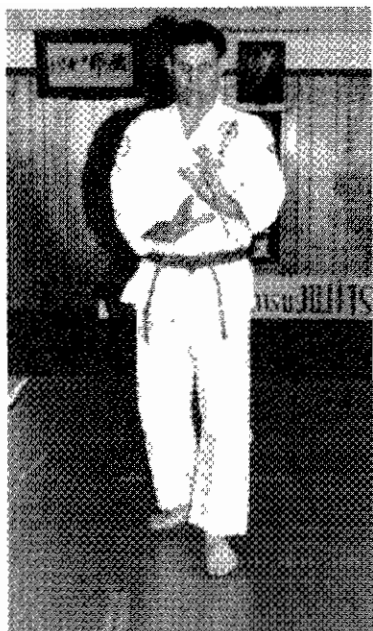


Photo 43



Photo 44

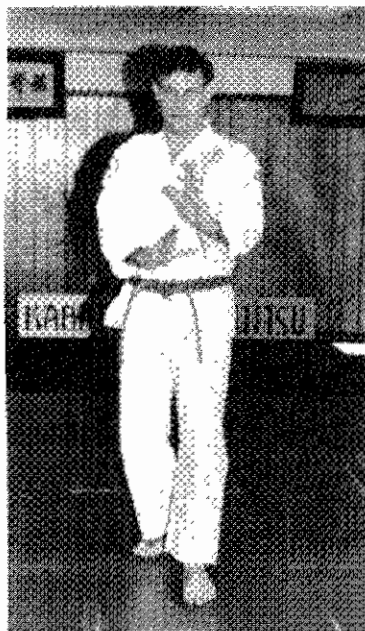


Photo 45

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Although this is a very basic walking exercise, the application of exercise #1 is designed to teach the student to keep a safe distance from any aggressive action that might be taken against him (Photos 46 and 47). The students are taught to keep a controlling distance away, by moving in both directions and at the sound of the instructor's hands clapping, reverse their directions. At all times, the students are to maintain the proper distance between each other to allow controlling action if necessary.

At certain times, this exercise is performed with a three-foot stick (*hanbo*) held at the *tanden* merely by the stomach muscles of each student. The student must keep proper tension and distance and, when reversing directions at the sound of the instructor's clapping hands, not allow the stick to fall to the floor. This is not as easy as it may sound, however, as it requires that the student react quickly and concentrate on his distance, *tanden*, and the movements of his training partner.

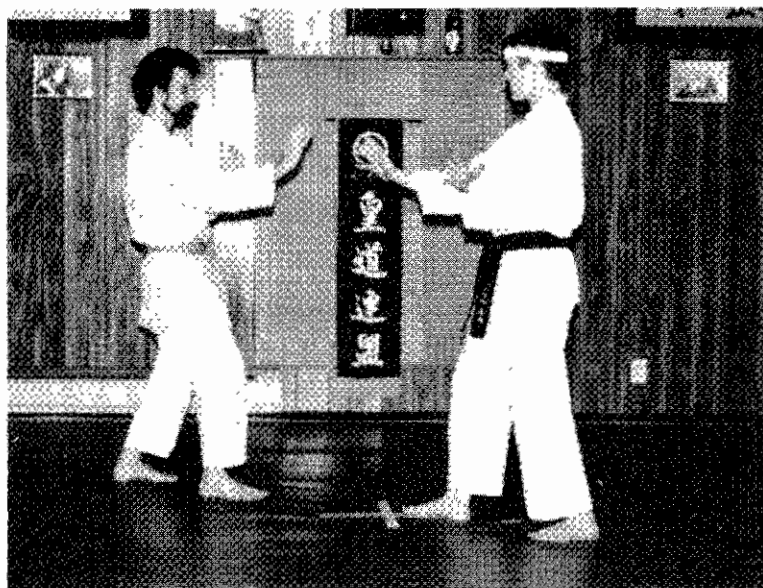


Photo 46



Photo 47

WALKING EXERCISE #2

Begin in the T-dachi stance with the left foot forward (Photo 48). Extend your left foot forward to the senpenbanka stance (Photo 49) with your back leg straight, and simulate an open-palm strike to the attacker's chin with the left hand, counting "one." Bring up the rear foot (Photo 50), placing it ahead of the extended leg to T-dachi, counting "two." Repeat the senpenbanka (Photo 51), with the left leg and arm extended, counting "three." Finally step forward to T-dachi, counting "four."

This walking exercise is designed to teach the student how to execute the senpenbanka stance (unique to Hak-koryu) and to regain his balance in T-dachi. When executing this exercise from the standing position, it always begins with the lead leg, either left or right, depending upon the starting stance.

As in the previous walking exercise, this exercise #2 is basically practice for the stance senpenbanka. Therefore, the application of this exercise (Photos 52 and 53) shows the student the proper distancing (*maai*) and posture during the palm strike.



Photo 48



Photo 49

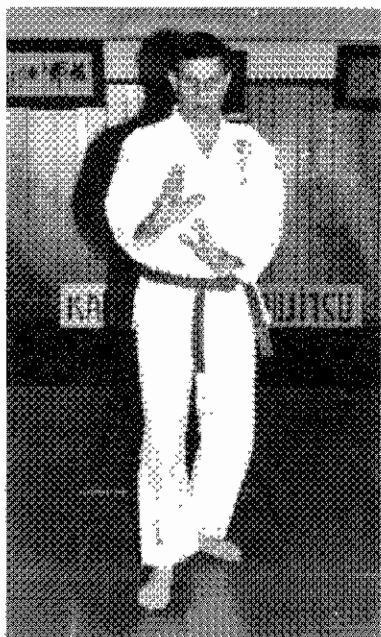


Photo 50

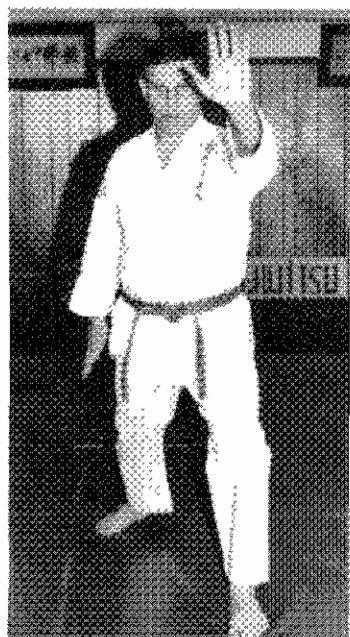


Photo 51

Walking Exercises



Photo 52



Photo 53

WALKING EXERCISE #3

This exercise is designed to develop your pivoting ability for the execution of techniques like *niho nage* (the two-direction throw). The exercise starts from the T-dachi, from which you pivot on the leading foot, bend the knee, and extend the back leg forward (Photos 54 and 55). At this point your back is toward the front, and your eyes and head are pointing in the same direction. Continuing the movement (Photo 56), complete the pivot to the right, ending in a T-dachi, counting "one." Take one step forward to T-dachi, counting "two." Pivot 180 degrees to the right, counting "three" (Photo 57). Finally, pivot back to the left, 180 degrees, ending in a T-dachi (Photo 58).

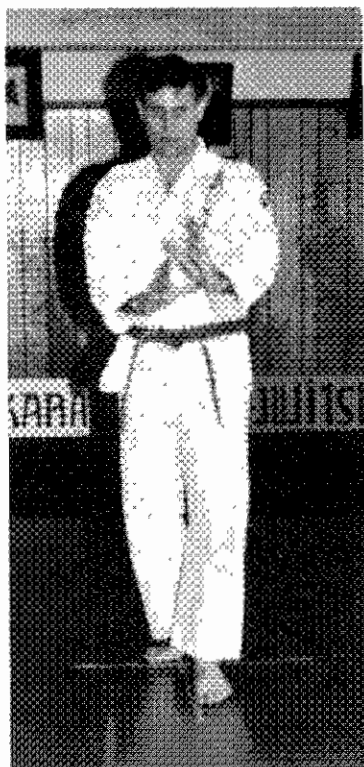


Photo 54



Photo 55



Photo 56



Photo 57



Photo 58

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The application of this exercise (Photos 59 and 60) shows the *tori* (defender), who was fighting the *kake* (attacker) face-to-face, quickly pivoting around the *kake* so the *tori* can finish him off from behind.



Photo 59

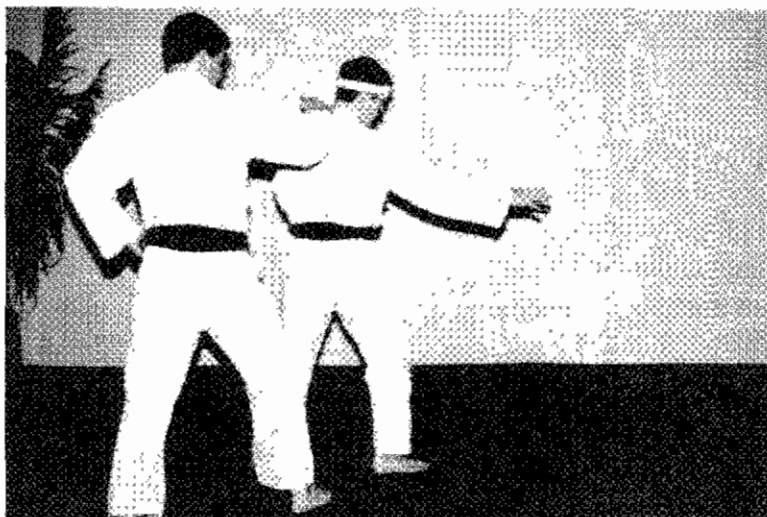


Photo 60

WALKING EXERCISE #4

Walking exercise #4 is designed to teach the backward roll, useful when you are attacked and pushed back, and to develop a counter defense from the kneeling position. Starting from the T-dachi (Photo 61), pivot 180 degrees to the right to a rear-facing T-dachi guarding stance (Photo 62), counting "one." Next, kneel in right hantachi, and execute a left rear shoulder roll (Photo 63), counting "two." Then, ending the roll in right hantachi, place your hands on the floor to the left and execute a right leg low thrust kick to the attacker's kneecap or groin (Photos 64 and 65), counting "three." Without returning the kicking leg to the floor, pivot on the left knee, 180 degrees to the left, facing in the original direction, and assume the hantachi guarding position (Photo 66), counting "four."



Photo 61

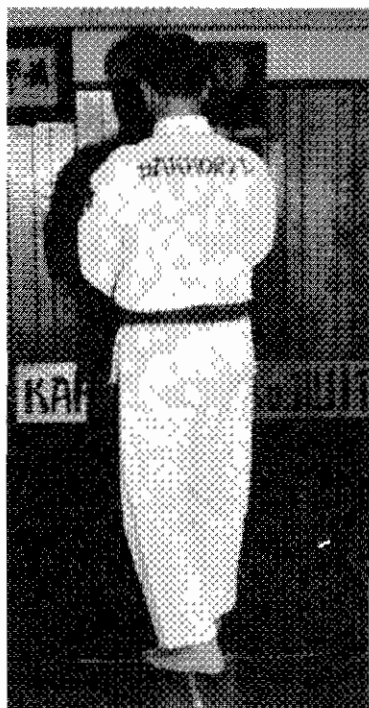


Photo 62

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Photo 63



Photo 64

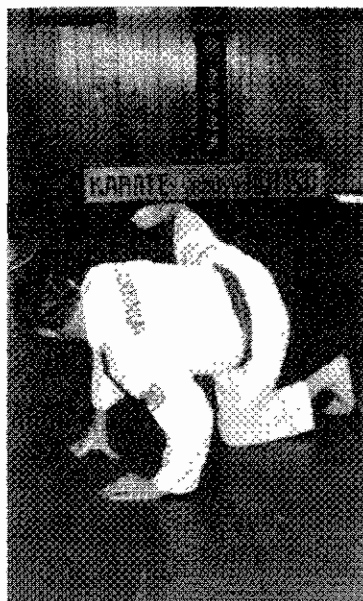


Photo 65



Photo 66

Walking Exercises

One of the primary applications of this exercise is to teach the student how to defend and recover from an attack from the rear. In this particular instance (Photos 67 through 70), tori is approached from the rear by the kake. The tori turns to face the potential threat, pivoting and moving slightly away from the kake. The attacker then pushes tori back, and tori executes a rear shoulder roll, recovering in han-tachi, while the attacker continues his advance. Tori then pivots and executes a side thrust kick to the kake's knee, groin, or abdomen, whichever he deems most advantageous. One can thus easily recover from a rear attack, and be in a position to defend oneself.



Photo 67

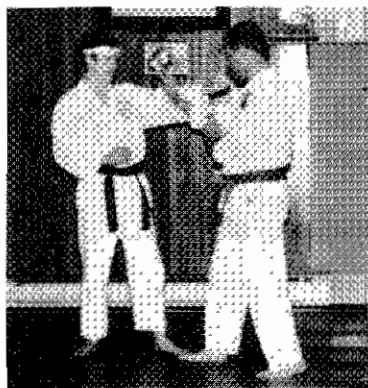


Photo 68



Photo 69

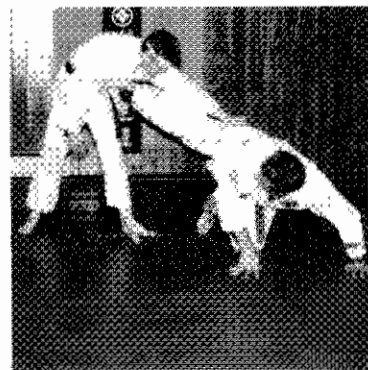


Photo 70

WALKING EXERCISE #5

Beginning this exercise from the T-dachi, left foot forward, step forward with your left foot into the senpenbanka stance, extending your left hand in a chin strike (Photos 71 and 72), counting "one." Bring the right foot forward, stepping into T-dachi (Photo 73), counting "two." Counting "and," execute a left front snap kick, and step immediately into the senpenbanka, counting "three" (Photos 74 and 75). Finally in Photo 76, step forward with the right foot into the T-dachi guarding stance, counting "four."

The application of this exercise teaches the importance of a combination of defensive attacks when countering an



Photo 71

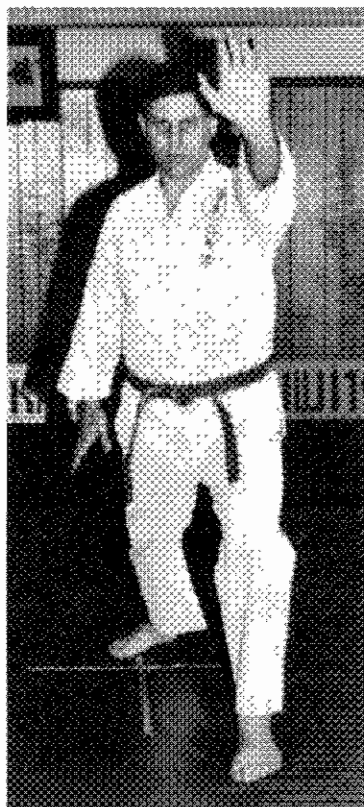


Photo 72

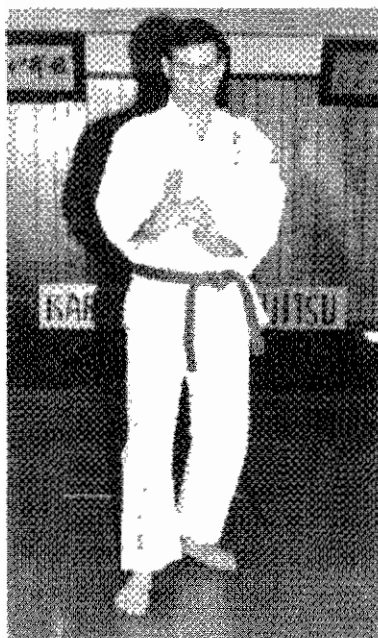


Photo 73



Photo 74

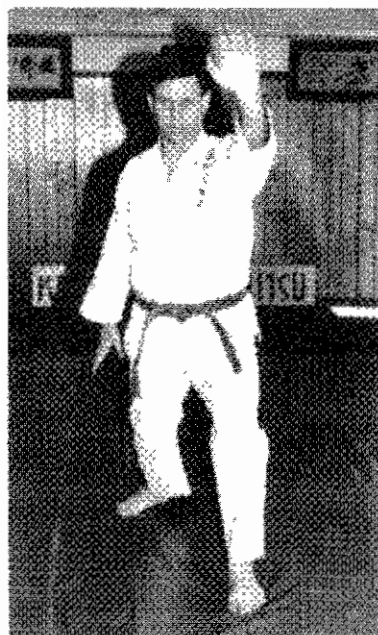


Photo 75

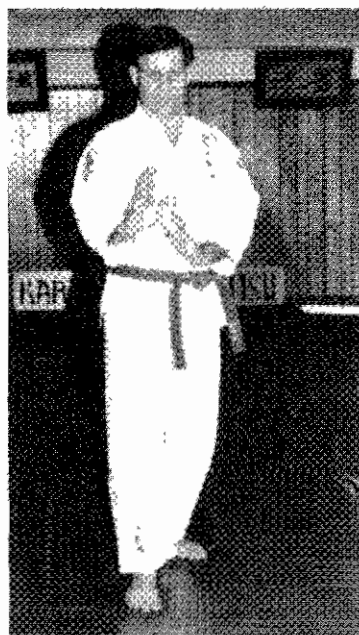


Photo 76

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initial attack. In the photographs 77, 78, 79, and 80, you can see that the tori easily repels his attacker through his series of senpenbanka, T-dachi setup, front snap kick, and the final senpenbanka.

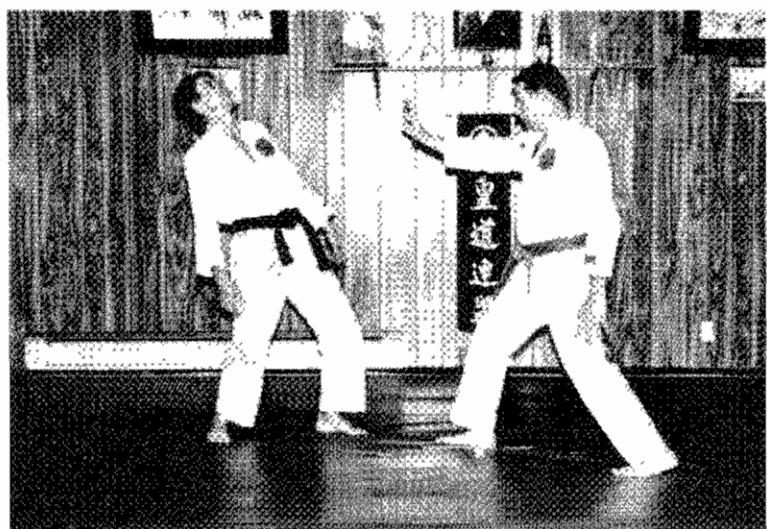


Photo 77



Photo 78

Walking Exercises

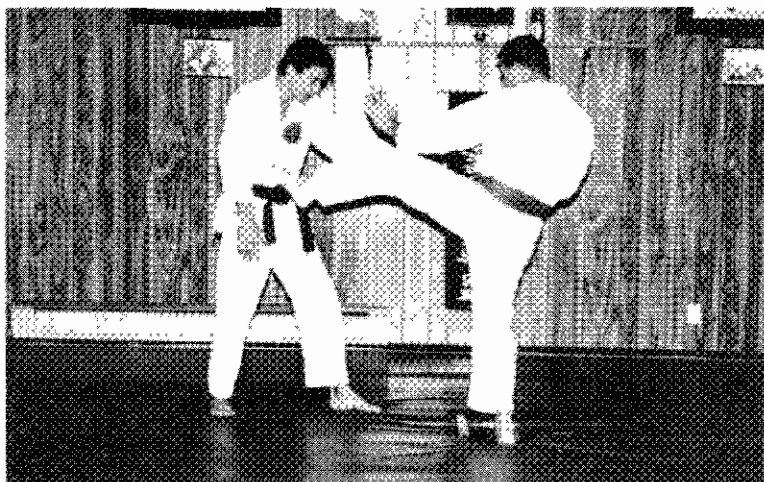


Photo 79

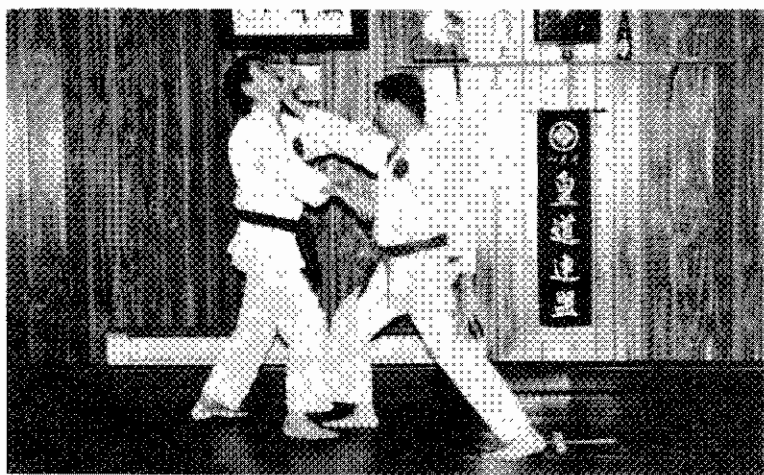


Photo 80

WALKING EXERCISE #6

Like walking exercise #3, the purpose of this exercise is to practice the turn for niho nage, drop back, and execute a kick. Beginning from the T-dachi, pivot from the left foot, but unlike exercise #3, do not continue around (count "one," Photos 81 and 82). This time, return your right foot back

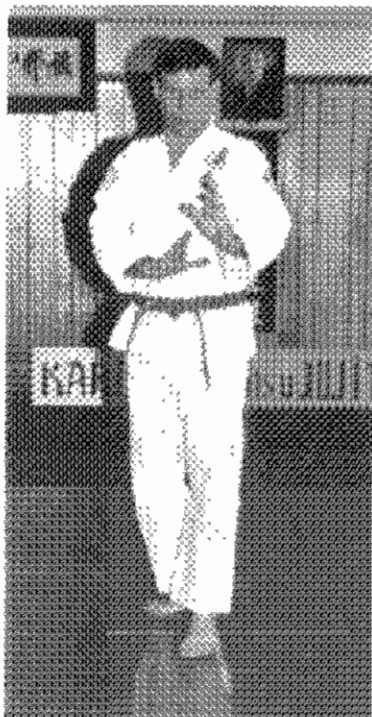


Photo 81



Photo 82

to T-dachi, counting "two," pause, and execute a left foot front-snap kick, counting "three" (Photo 83). After the kick, pivot again, and continue through the pivot to T-dachi with the right foot forward (Photos 84 and 85). Finally step forward with your left foot to T-dachi, counting "four" (Photo 86).

This exercise has many applications to varied situations. However, the one illustrated (Photos 87 through 92) demonstrates a defense against a two-handed grab and pull by the kake. The kake grabs the defender's left arm with both hands and pulls him. The tori flows with the pull to negate its effect, concurrently pivoting as in Photo 88. Tori then steps back to his original position and executes a front snap kick to the kake's ribs. He next pivots to his left, striking his opponent's head with an elbow atemi, and continues around the right side of the kake, pulling the attacker to the ground having completely freed himself from the grip.



Photo 83

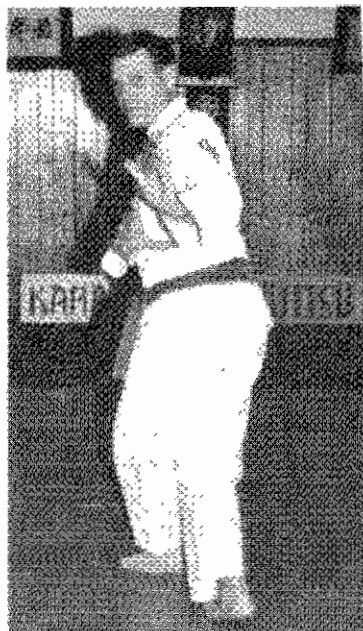


Photo 84



Photo 85



Photo 86



Photo 87

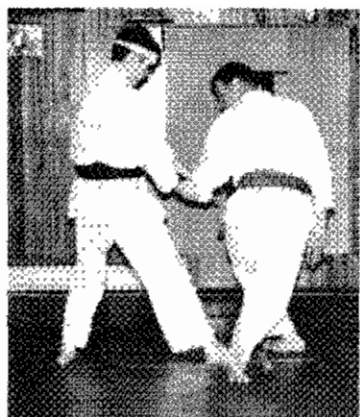


Photo 88

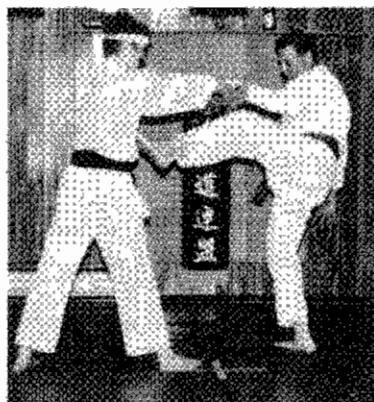


Photo 89

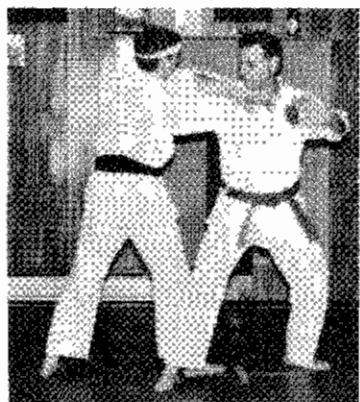


Photo 90



Photo 91



Photo 92

TSUGI ASHI SET OF WALKING EXERCISES

The *tsugi ashi* set of walking exercises is the first set taught to students entering into instruction at the Hakkosen Dojo, HMAF headquarters, in Colorado. Here, the *tsugi ashi* exercises are shown in the form of their applications.

The *tsugi ashi*, the first of the set by the same appellation, is practiced both forward and back, but is most effective when performed while retreating from the attack. As in Photo 93, the tori anticipates movement toward himself by the kake. Tori slides backward (*tsugi ashi*) and executes a *metsubushi* strike to the kake's face, stunning the kake, and giving himself time to react according to the perceived threat (Photos 94 and 95).

The one-and-a-half exercise, like the *tsugi ashi*, is practiced both forward and backward, but is more effective when performed in retreat. Imagine that in the Photos 96, 97 and 98, the kake (on the left) is conversing with the tori and, without warning, the kake crowds the tori, possibly setting up a grab or a strike. In defense, tori merely takes a step back, at the same time *en garde*. As the kake then attempts to come closer, the tori slides his rear leg back again, and



Photo 93

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Photo 94



Photo 95

Walking Exercises



Photo 96

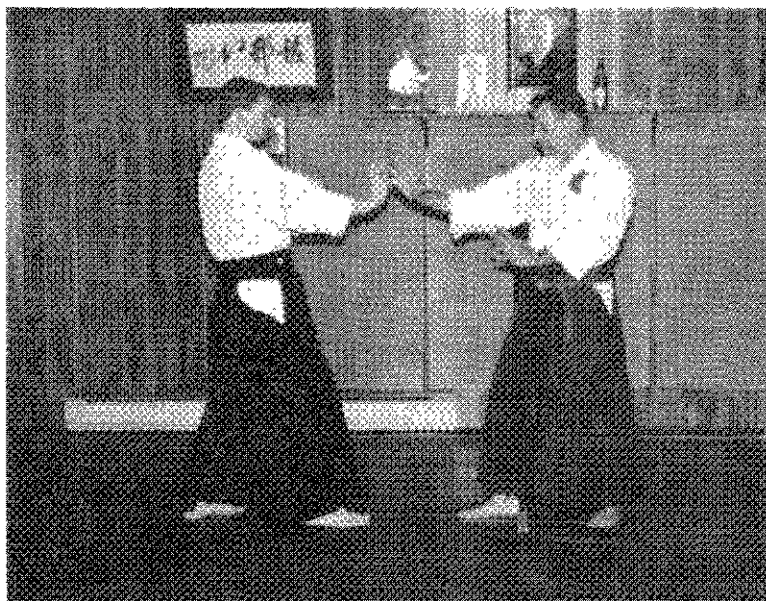


Photo 97



Photo 98

executes a metsubushi to the kake's face, stunning him, and giving himself time to maneuver.

An important point to keep in mind while practicing these walking exercises is that you should always try to control the amount of room you need to react in a social or antisocial situation. Never let a suspicious person get so close to you as to be able to attack you without a warning or without giving you time or room to react. Many times, just your action of metsubushi will stun the aggressor enough to allow you to escape a situation through the element of surprise.

The double-turn exercise, as illustrated in Photos 99, 100, and 101, is designed to teach you to always *move away* from an unexpected or unwanted approach from the rear. In this situation, the tori is between two aggressors. While talking to one, a second approaches from the rear. The tori steps forward, executing a metsubushi strike to the person in front, then pivots and executes a metsubushi to the person to the rear. Thus, both opponents are stunned long enough for the tori to extricate himself from the situation.



Photo 99



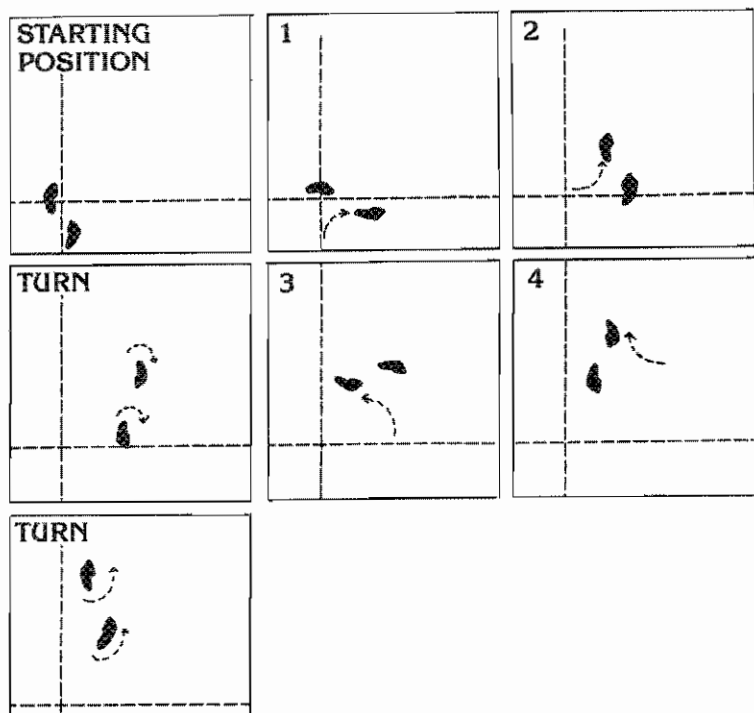
Photo 100



Photo 101

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The four-step walking exercise is used to illustrate the application of defending oneself against multiple attackers from three sides. As shown in Illustration 2, the tori need not move backward and forward to meet his opponents. Instead, he only moves his feet to the corresponding position to defend against the grabs or strikes of the attackers. As



Four Step Walking Exercise

you can see in Photos 102, 103, and 104, the tori just steps to the right to ward off the first kake, then pivots to his left to stop the second kake, finally pivoting to the rear to defend against the third kake. The tori is able to guard, parry, and defend himself against three or more attackers with ease, maintaining full control of his position.

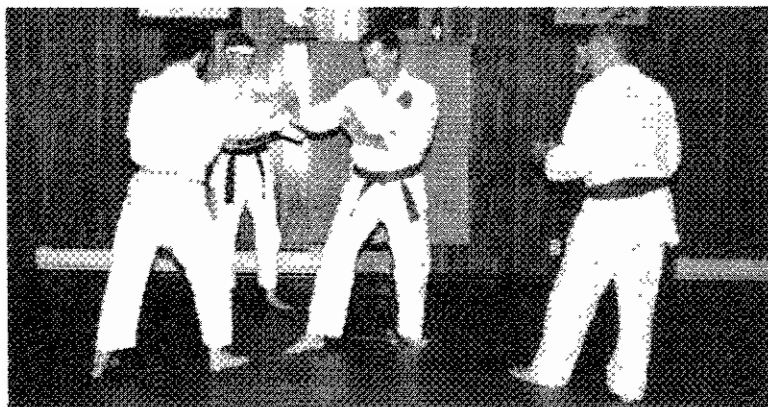


Photo 102



Photo 103

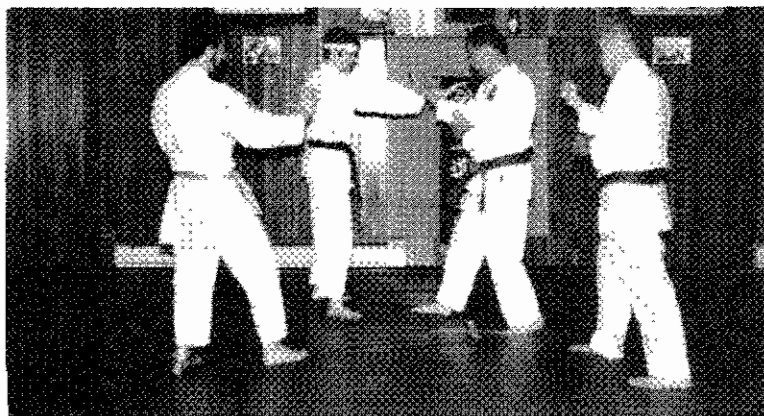


Photo 104

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Chapter 6

Shodan Techniques

The techniques of shodan are designed to allow the student to master certain basic principles of Hakkoryu Jujutsu. Hakkoryu, unlike many systems of "Jujutsu," concentrates its basic training on waza rather than kata. Waza are designed to teach principles, and kata are designed to teach specific techniques in response to specific situations. The only problem with kata is that you must learn a specific response for each specific situation, and that is very difficult. With the mastery of waza, however, a basic principle is learned and mastered, and the student can then apply it to a variety of situations without the restriction of a specific response to a specific type of attack.

At the level of shodan ge, there are nine major principles to which the student is introduced. These are listed below with some of the corresponding techniques which emphasize the principle.

| <u>PRINCIPLE</u> | <u>TECHNIQUE</u> |
|-------------------------------|------------------|
| 1. Escape through the opening | hakko dori |
| 2. Atemi | kao ate |

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| | |
|---|--------------------------|
| 3. The grip of te kagami | te kagami |
| 4. Blending throw | aiki/hiki nage |
| 5. Shodan wrist bind | ude osae dori |
| 6. Two or four direction throw | yoko katate osae dori |
| 7. Otoshi (drop) | ushiro zeme otoshi |
| 8. Tai sabaki (stance, yielding & balance) | hakko zeme |
| 9. Deflection | uchi komi dori |

These are the major principles of shodan, and there are some additional minor principles involved as well. On the following pages, the basic technique will be illustrated and then followed by *tekiyo* (applications) of the principle illustrated. As you will see, the applications may vary considerably from the basic waza. However, you must fully master the principle before you can use the applications to varied situations.

As you can immediately notice, many of these waza are performed in the kneeling (*seiza*) position in order to allow the student to concentrate on the principle of the particular hand technique being illustrated and build up strength and flexibility in the hips, knees, and lower abdomen, emphasizing stability. A term used quite often in the Hakkoryu Martial Arts Federation and at the Honbu in Japan is *henka*, or variation. In the HMAF, a *henka* is usually a change to the ending of a waza, by using a different type of pin, lock, strike or control from the one learned in the basic waza.

Rather than emphasize just *henka*, I would also like to introduce you to the *tekiyo*. In most cases this is more often

queried by students as they begin to practice. Try to keep these two terms clear. A *henka* is a variation from the basic *waza*, whereas a *tekiyo* is an application of a certain principle of a *waza*. An *application* may also be a *variation*, but a *variation* is not necessarily an *application*!

Many of the techniques shown in *seiza* can easily be applied to situations which might occur while sitting in a chair, and as such do not need a ready illustration of application. The purpose of illustrating the applications is to show the versatility of *Hakkoryu*, which does not limit itself to specific responses to specific attacks. Rather, it urges the student to use whatever response is required based on the principles he or she has mastered. As one advances in the study of *Hakkoryu*, one sees that the techniques actually become more simple and straightforward, requiring even less action in many cases, yet eliciting a greater amount of pain to the attacker, with less effort on the practitioner's part.

HAKKO DORI

Principle: Escape through the Opening.

This first *waza* is to teach the student that the weakest part of a person's grip is between the thumb and the index finger. Through this simple escape from the attacker's grip, one can extricate oneself quite easily from any grip. The *tori* first opens his hands and fingers, flexes his wrist upward, and continues the motion as if reaching up to grab his own ear. It makes no difference whether or not the individual is grabbed with one or two hands. If the defender flexes his wrist, pushes his elbow forward, and continues to reach upward to his ear, he will easily free himself.

This first technique is not only one of the easiest, but one of the most important principles of the system, holding the key to the simplicity of the system.

When grabbed by both hands (Photo 105) the *tori* immediately opens his hands and fingers, flexing his wrists. He then begins lifting either hand upward by cocking the wrist, and putting pressure immediately on the attacker's



Photo 105

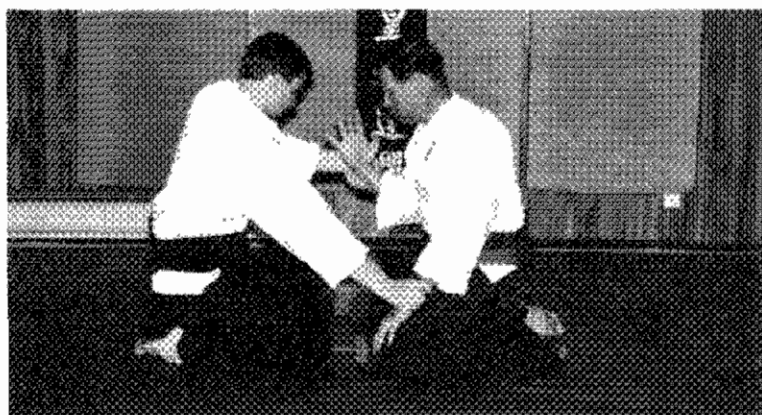


Photo 106



Photo 107

Shodan Techniques

grip (Photo 106). He continues his relaxed lifting motion, as if trying to grab his ear with his hand. Simultaneously as he lifts (Photo 107) and reaches toward his ear, his elbow goes forward, forcing the attacker to automatically release his grip. Do not use power in these techniques. Relax the hands and the body as much as possible when performing them.

KAO ATE

Principle: Atemi

This waza begins the same way, but allows the tori to escape by bringing either hand up and toward his opposite shoulder, again pushing his elbow forward, freeing his hand (Photos 108, 109, and 110). After freeing the hand, he delivers a tekataana strike to the side of kake's temple just above the ear (Photo 111).

Note: The strike in Hakkoryu, unlike the strikes in many martial arts, is not designed to destroy the individual, merely to stun him. Therefore, the strike is delivered at a slow speed and returned quickly with minimum time on the point of impact. The atemi can be delivered to virtually any part of the body (see Illustration 1), depending on the position of the two individuals, and what is most readily available. Atemi can also include applications of pressure-point strikes quite extensively to the body of the attacker, causing



Photo 108



Photo 109



Photo 110

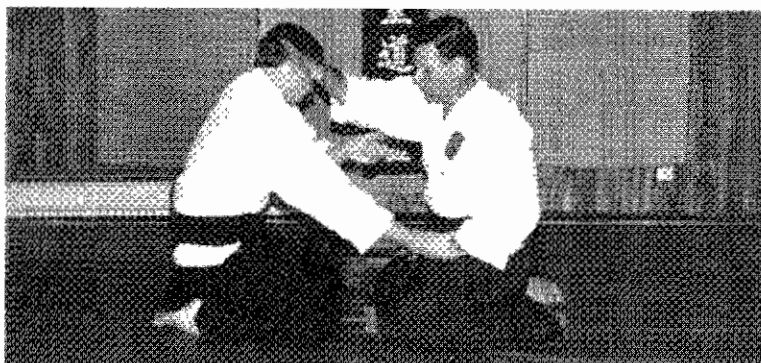


Photo 111

sometimes extreme momentary pain to release a grip, control an individual, or keep him pinned to the ground if desired.

In the application for kao ate (*tachi ate*), performed in the standing position, the tori, with both hands grabbed, merely steps backward with his left foot, pulling his left hand from the little finger side and thus pulling the attacker off balance. He releases his right hand in the same manner as kneeling, and executes an atemi to the side of the kake's head (Photos 112, 113, and 114).

When performing this technique, do not pull in a jerking or hard forceful motion—you will cause the attacker to release his grip prematurely. You want him to go with your pulling motion, thus putting himself in position for his own demise.

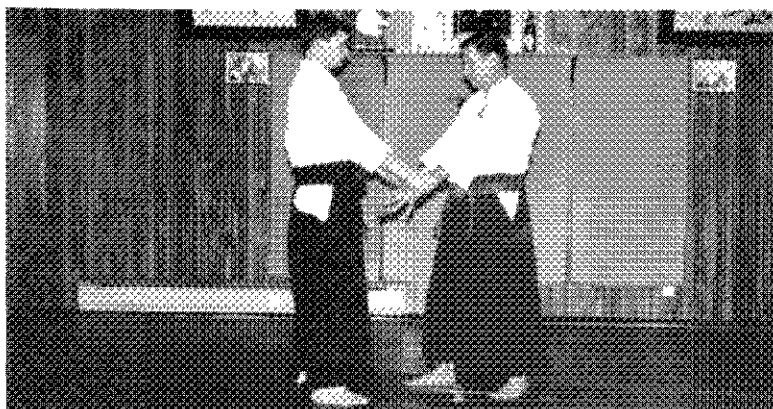


Photo 112

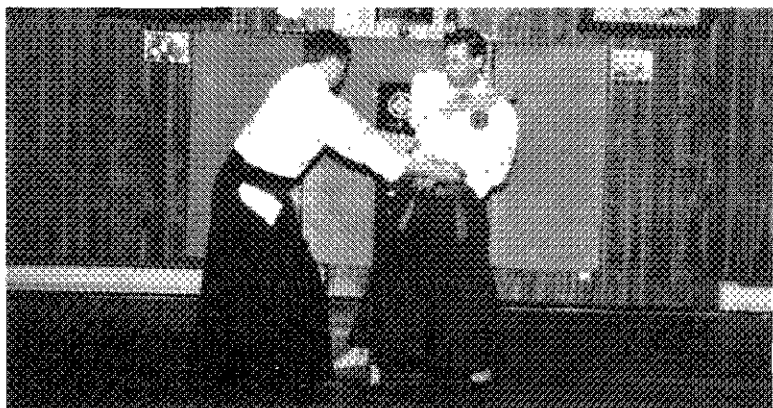


Photo 113



Photo 114

TE KAGAMI

Principle: The "Hand Mirror"

Te kagami is known as the "hand mirror" technique, because the opening movements resemble a person looking at himself in a small hand-held mirror. When grabbed by the wrists (Photos 115, 116) the tori flexes his wrists upward, unbalancing kake, and turns one hand upward. He then reaches under with his lower hand, grips the attacker's hand (Photo 117), and continues moving the hands to the outside facilitating the release, applying the te kagami grip



Photo 115



Photo 116

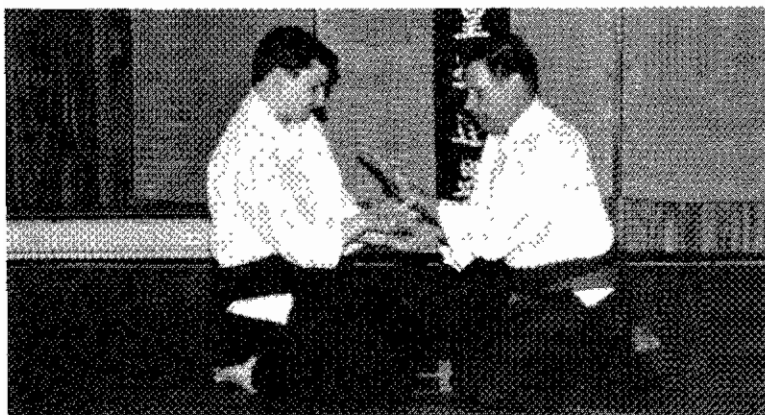


Photo 117

fully. He keeps kake's arm low, and his elbow close to his side. He then applies a tekataana sword hand just below kake's knuckles, forcing the kake over and down to the side (Photos 118, 119), and following up immediately (Photo 120) with an atemi strike to the kake's head.

In the tachi te kagami application (Photos 121 through 124) the tori is grabbed by one hand by the kake. When the kake attempts to strike him with his free hand, the tori shifts his weight backward, and brings his left hand up quickly to the front, thus negating the punch and turning



Photo 118



Photo 119



Photo 120

Shodan Techniques



Photo 121



Photo 122

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Photo 123

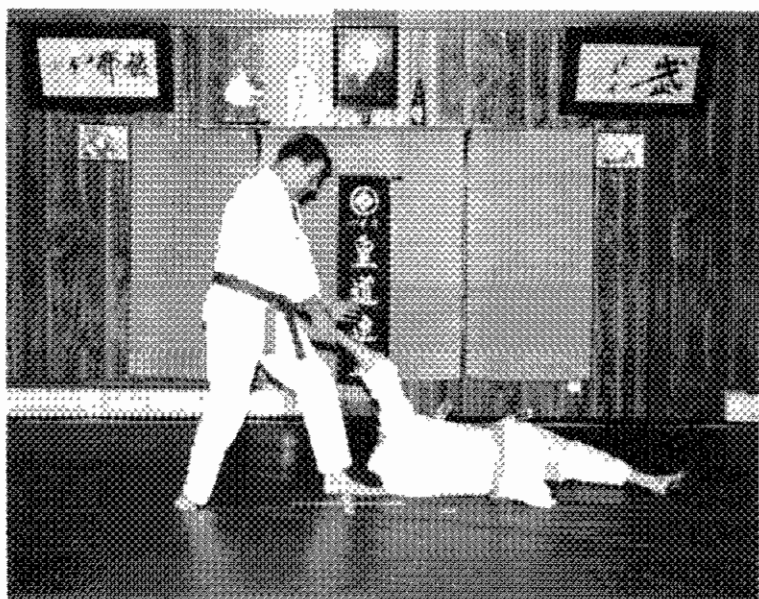


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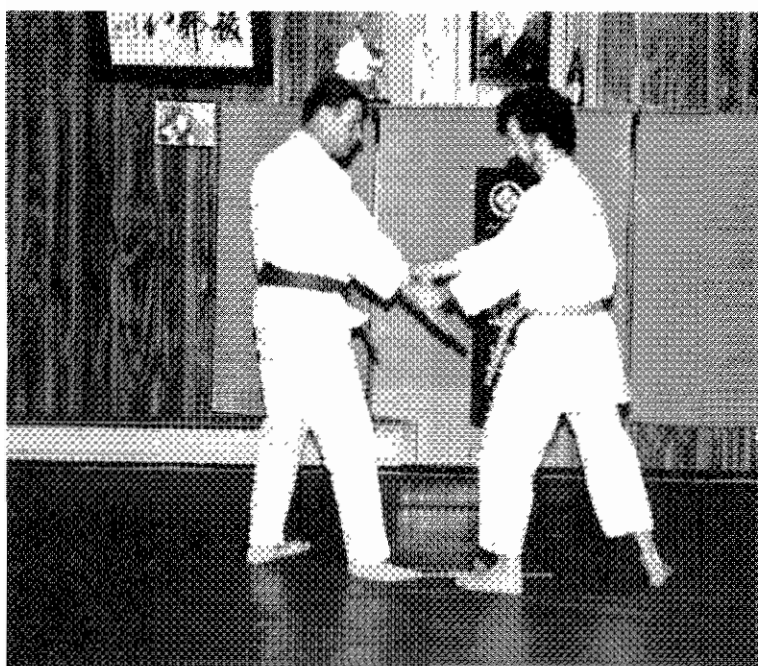


Photo 125

the attacker's body away. The tori then applies the te kagami lock, and shuffles forward to complete the control and takedown, forcing the kake down to the rear.

In the morote te kagami application (Photos 125 through 129) the tori is grabbed by one wrist by both hands of the attacker, and the attacker pulls him sharply forward. The tori shifts his weight forward with the pull, negating the effects of the kake's pull by dropping his weight, and begins to execute the te kagami technique principle. However, after causing the release of his own hand, he secures both of the attacker's hands, crossing one back over his throat, and pulls the other outward. This action causes the kake to be placed completely off balance, unable to use either hand. The tori continues the lock and downward pressure against the kake, finally dropping him to the ground.



Photo 126



Photo 127

Shodan Techniques



Photo 128

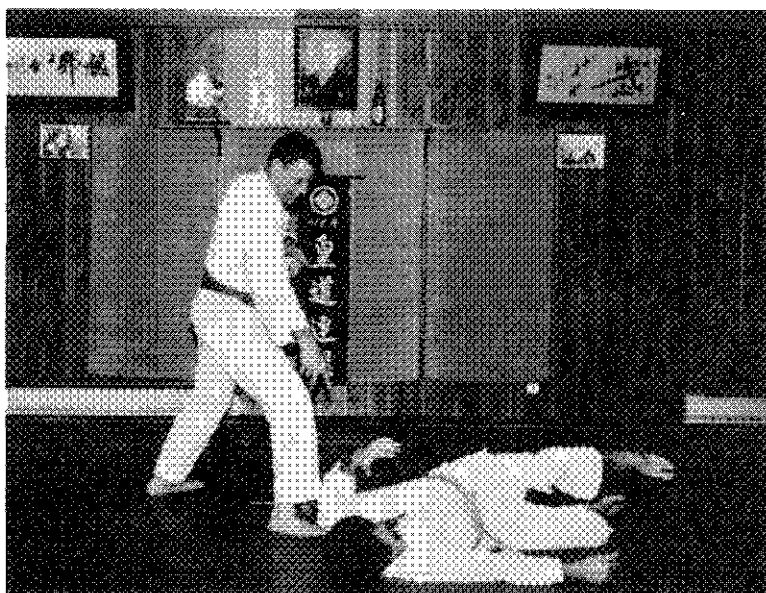


Photo 129

AIKI NAGE

Principle: Blending Throw

This technique is illustrated from two angles. As the kake grabs the tori's wrists, the tori bends forward to the outside (Photos 130, 131, 134 and 135), extending his arm to the kake's side, and pulls his other hand in the opposite direction. (The tori pulls from the little finger side of his hand, not the shoulder or the elbow, thus directing the fulcrum



Photo 130

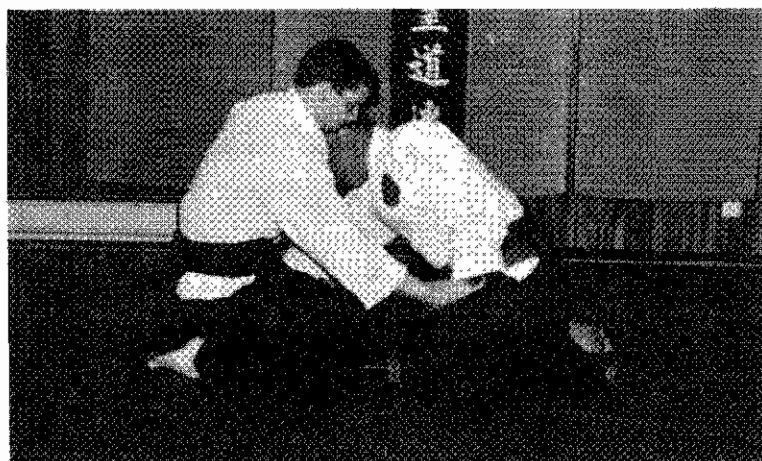


Photo 131

Shodan Techniques

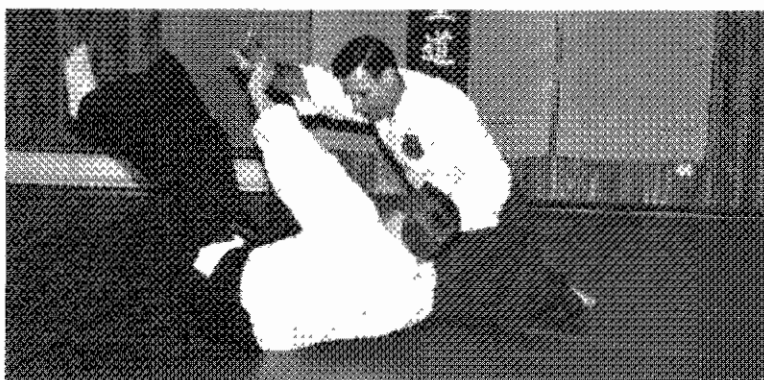


Photo 132

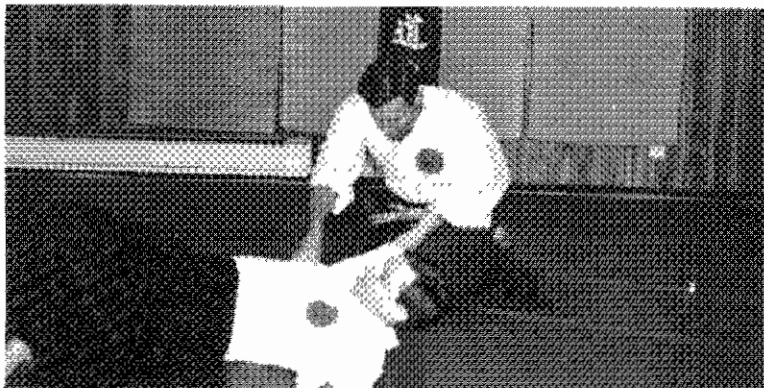


Photo 133

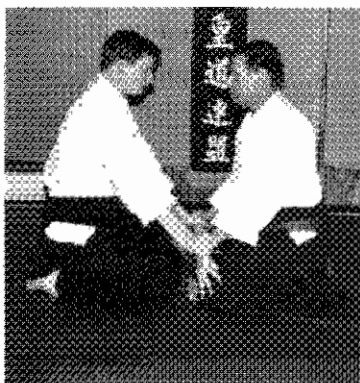


Photo 134



Photo 135



Photo 136

to the point of the grab, not his shoulder). He continues to pull with one hand while lifting and pushing with the other (Photos 132 and 136), keeping his head on the pushing side and his hand close to the kake's side. He throws the kake to the floor (Photo 133), and immediately applies a thumb atemi (Oya yubi Ken) strike to the lower part of the kake's armpit, thus learning about another very sensitive pressure point which can be attacked by atemi.

A henka of aiki nage, *hiki nage* is a pulling throw. As the kake grabs both of the tori's wrists, the tori drops his weight by stepping out to his left, and pulls firmly straight back with the little finger of his left hand, thereby pulling the kake off balance to his side (Photos 137 and 138). He continues the pulling motion with his head now on the pushing side of the kake. Lifting and cutting across with his right arm (Photos 139 and 140), he throws the kake to the side.

In a tekiyo of *hiki nage*, just as in the basic waza, aiki nage, the tori is grabbed by both hands and pulled forward (Photo 141). As he is pulled, he goes with the pull, first with one leg and then the other (Photos 142 and 143). After the second step, he takes a slight shuffle to the right rear of the attacker, drops his weight forward, and extends his left arm, pulling the attacker strongly off balance to the rear. He then continues his movement by lifting with his right arm and throwing the kake to the ground (Photo 144).

Shodan Techniques



Photo 137



Photo 138

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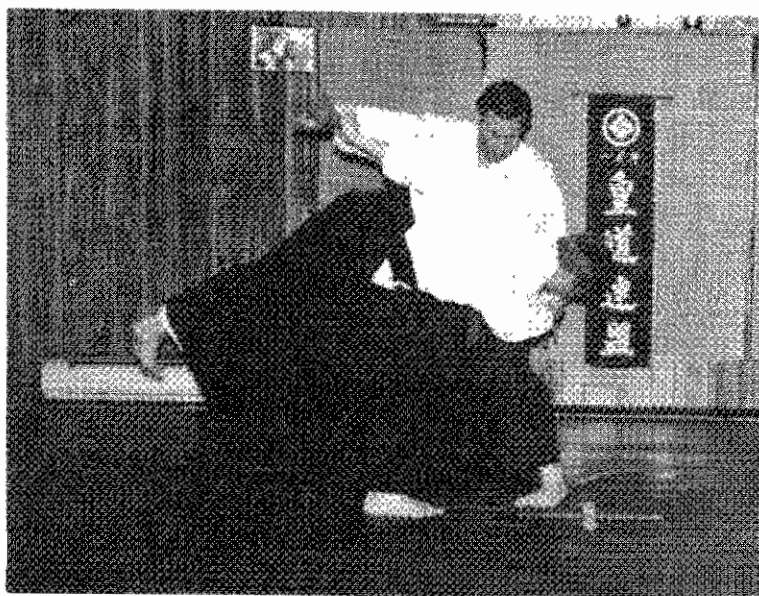


Photo 139



Photo 140

Shodan Techniques



Photo 141



Photo 142



Photo 143



Photo 144

Shodan Techniques

UDE OSAE DORI

Principle: Shodan Wrist Bind

When the kake grabs the tori on the upper sleeve, the tori executes a quick metsubushi to the kake's face, and immediately grabs and pins the hand to his sleeve, thereby preventing the kake from letting go (Photos 145, 146, and 147). He applies pressure downward (Photo 148) and against the side of the kake's wrist, and raising his arm to push the

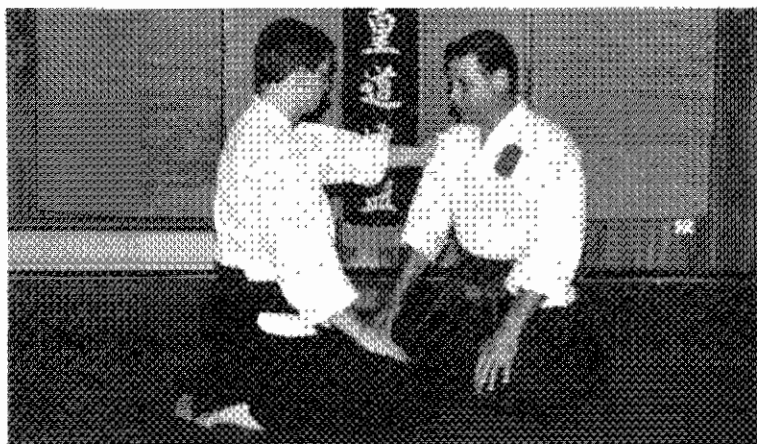


Photo 145



Photo 146



Photo 147



Photo 148



Photo 149

kake slightly off balance and avoid a possible strike from his other hand. The tori then bends forward and to the kake's right rear quarter, continuing to apply pressure on the wrist, forcing the kake to the ground (Photo 149). The tori then pulls the hand loose from his sleeve, placing one knee at Kake's waist and extending his arm as high as possible above shoulder level in order to incapacitate the kake for the pin. To execute the pin (Photo 150), the tori places the



Photo 150

base of his index finger just above the kake's elbow, applying body-weight pressure to the sensitive area at the base of the triceps muscle. Applying the wrist pin again using his body weight (and not the strength of his wrist or any amount of power) the tori causes kake severe sharp pain both in his wrist and above his elbow from the pressure-point pin.

In an application of ude osae dori, *rio ude osae dori* (Photos 151 through 155), the tori is grabbed by both sleeves and pushed backward by the attacker. With his right hand, he applies a pressure-point grip to the attacker's forearm, pulling downward, as he simultaneously uses his left hand to deliver a oya yubi ken to another sensitive/vital point on the attacker's chest. Continuing the pressure, the tori steps back and around with his right foot, causing the kake to drop to the ground. The tori maintains his grips on the kake's left hand and arm, resulting in a painful submission lock.

In a henka of ude osae dori, *muneosae dori* teaches the application from a chest grab, with less leverage available. As the attacker grabs the tori's chest lapel (Photos 156 and 157), the tori delivers a metsubushi strike which also

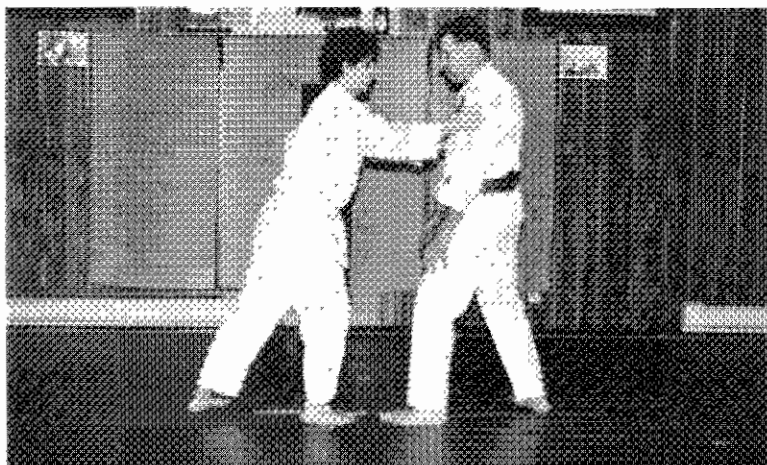


Photo 151

Shodan Techniques

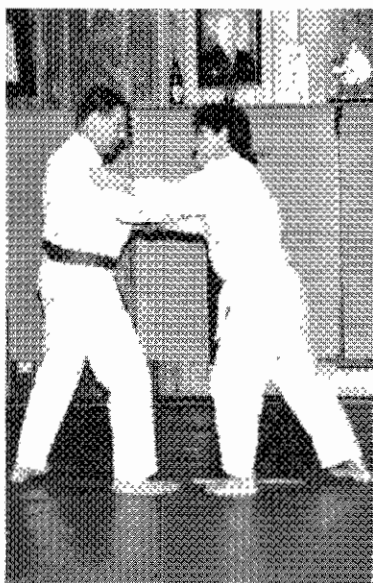


Photo 152

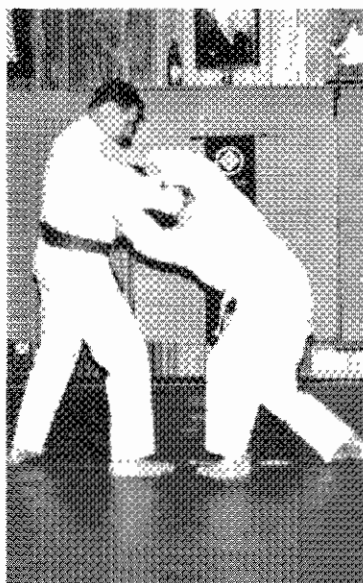


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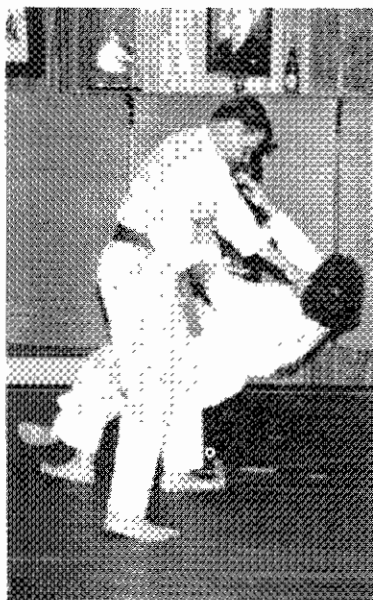


Photo 154



Photo 155



Photo 156



Photo 157

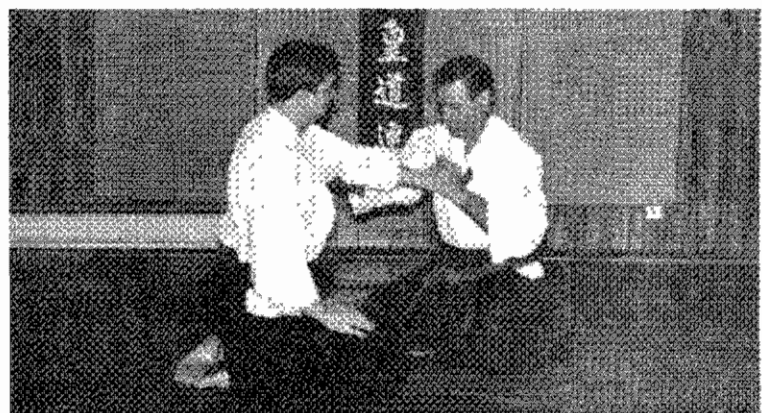


Photo 158

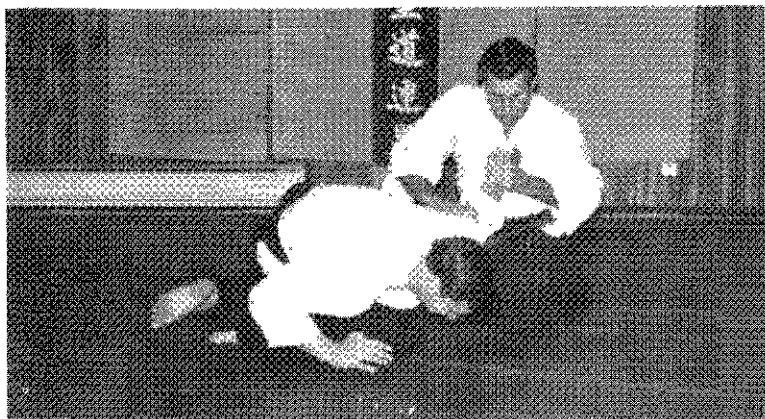


Photo 159

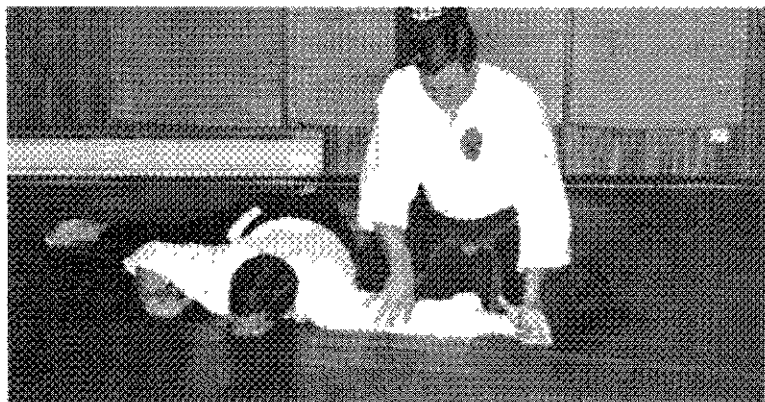


Photo 160

negates the possibility of a punch with the attacker's free hand. He then secures the kake's wrist to his chest with his left hand as he simultaneously (Photo 158) delivers an atemi strike to the kake's elbow. The tori then begins to apply the wrist bind by relaxing his arm downward. He begins to turn to his left. Leaning slightly forward and using his free hand on the attacker's elbow, he takes the kake down and to the side (Photo 159). After breaking the kake's balance and driving him to the floor, the tori pins him to the mat (Photo 160) with one knee by the kake's waist. He extends his arm upward past his shoulder, and applies full body pressure with his right hand to the pressure point just above the



Photo 161

elbow (using the base of his index finger). He finishes by applying the wrist-lock bind to submission. Photo 161 illustrates the metsubushi of Photo 157, showing how the kake's elbow is grabbed during the strike.

Rio mune osae dori, a tekiyo of mune osae dori, consists of a two-handed chest grab, and pin. As the kake grabs both lapels of the tori, the tori steps back and executes metsubushi (Photos 162 and 163) to the kake's face. Bringing his left arm over both of the kake's arms, he pins the kake's left hand to his chest (Photo 164). Using his left elbow on the kake's upper-right forearm, the tori bends forward, locking both of the kake's arms (Photo 165), and forces him back off balance. He then pivots on his left foot, and pushes down toward the kake's right knee with his upper body (Photo 166). After releasing the grip, he forces him to the ground (Photo 167) with the step through, and finishes with a foot pin on the kake's hand. Photo 168 is a closeup of the foot pin in Photo 167.

Shodan Techniques

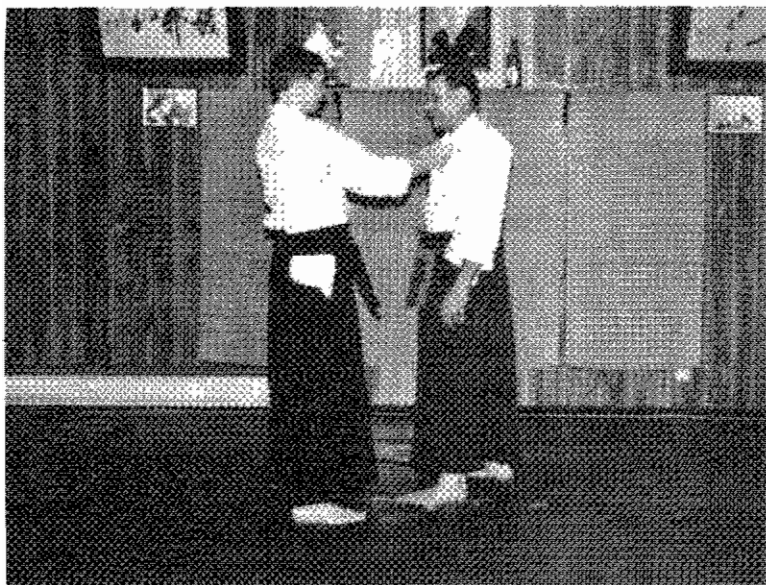


Photo 162



Photo 163

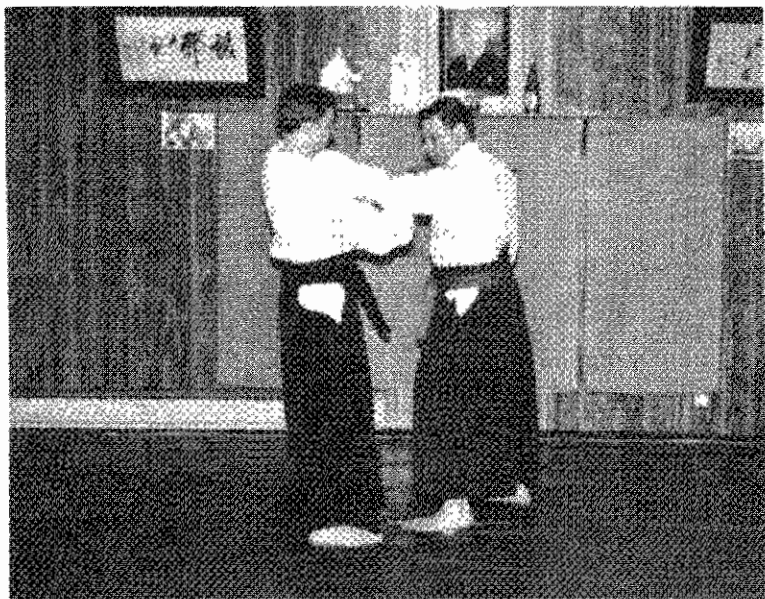


Photo 164



Photo 165

Shodan Techniques

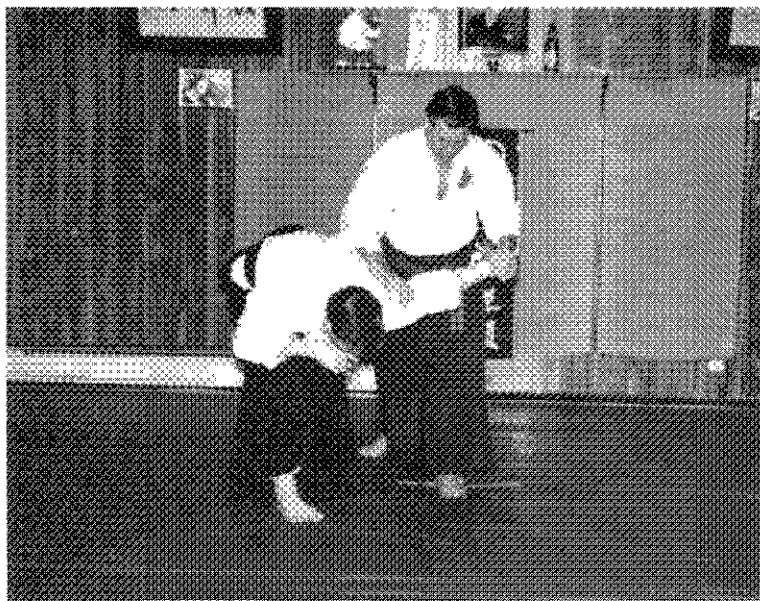


Photo 166



Photo 167

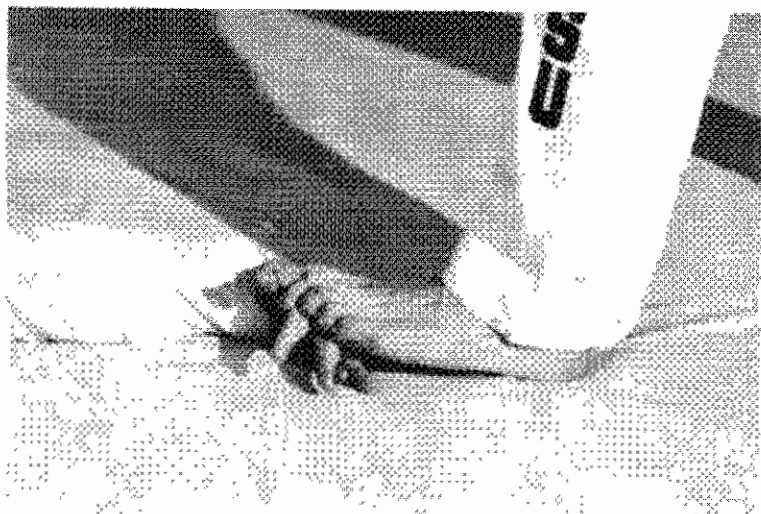


Photo 168

YOKO KATATE OSAE DORI

Principle: Two-Directional Throw

As the tori is kneeling, he is grabbed by the kake with one hand, and the kake attempts to strike him with the other (Photos 169 and 170). The tori immediately brings his captured hand up and back into the kake, putting on the *suimon* wrist lock (Photo 171), while stopping the strike with the pain involved. The tori then brings his left hand to the back of his right hand, and secures the kake's wrist by pulling down and inward while his right hand pushes out and upward. Securing the painful lock, he now (Photo 172) begins moving his hands directly to his rear, over his shoulder, thereby causing the kake to move around his back because of the pain. He then releases his right hand, and secures the kake's left wrist with a *gakun* grip (Photo 173), bringing him directly to the floor (Photo 174). Once the kake is on the floor, the tori follows the takedown with a pin by keeping the attacker on his side. Utilizing the second knuckle of tori's left index finger and his body weight, he applies downward pressure to the side of the kake's ear.

Shodan Techniques

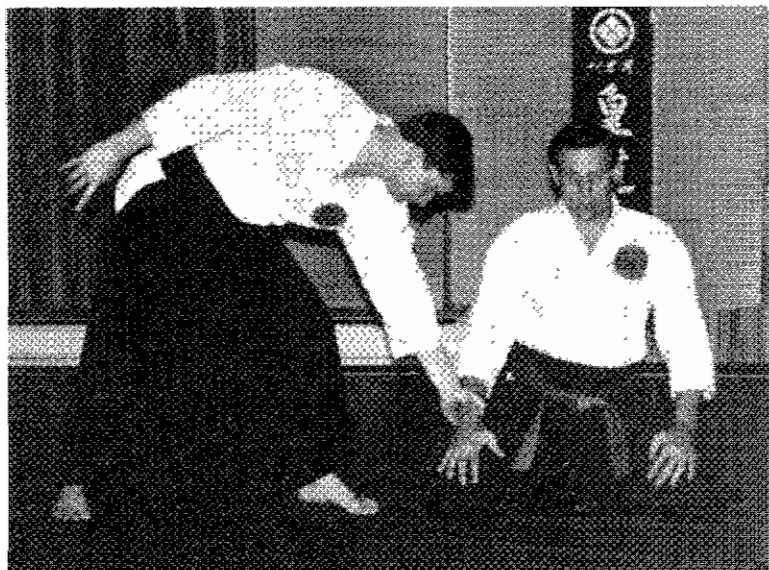


Photo 169



Photo 170

The Secrets of Hakkoryu Jujutsu



Photo 171

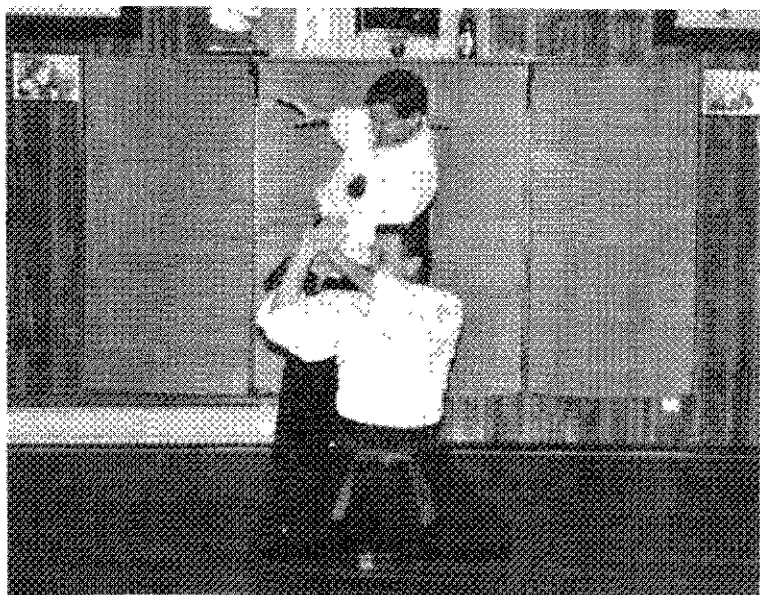


Photo 172

Shodan Techniques



Photo 173

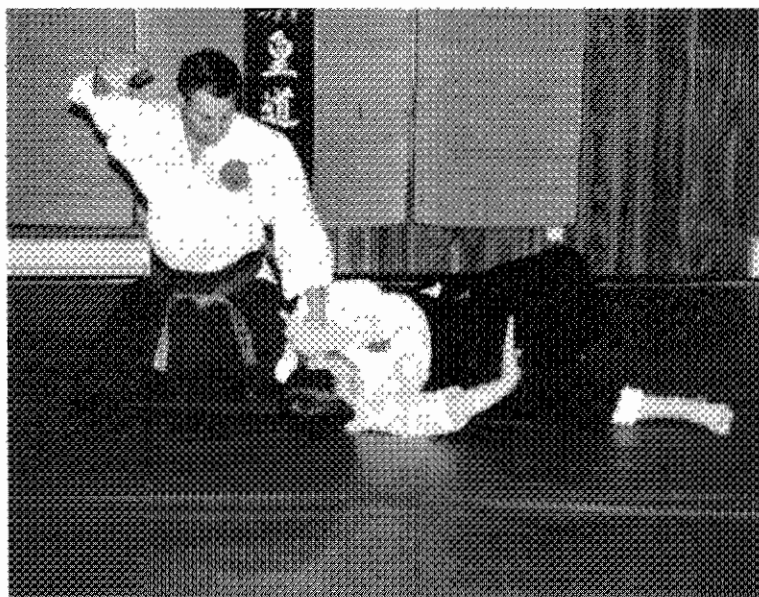


Photo 174

Shodan Techniques

In the application of yoko katate osae dori the tori is grabbed by one arm while sitting in a chair (Photos 175 through 179). The attacker attempts to pull him out of the chair. The tori shifts his weight toward the pull and, bending his left elbow, he negates the force of the pull. He then applies the wrist lock, as in the basic waza, and begins to move the attacker up and back around the chair. After bringing him around the chair, the tori takes the kake down to the ground, and holds him in this immobilized position using his knee and index finger-knuckle pressure below the ear. The kake is in considerable pain until released.

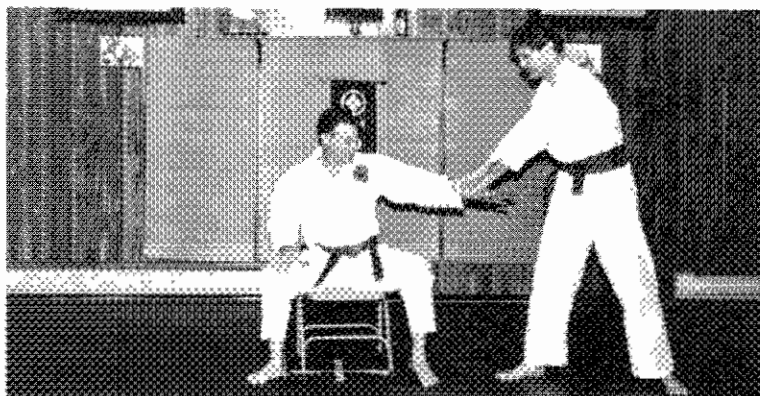


Photo 175

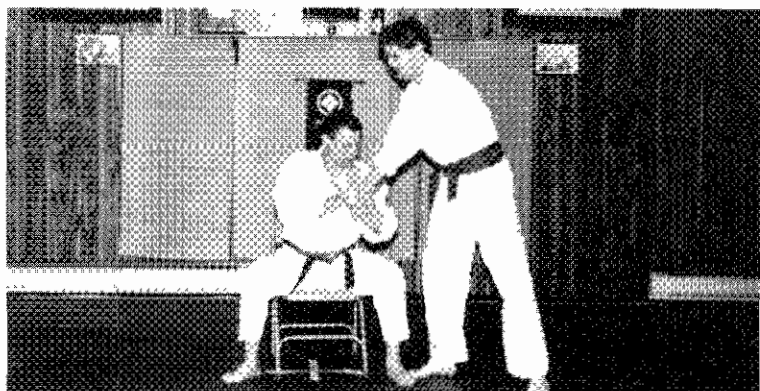


Photo 176

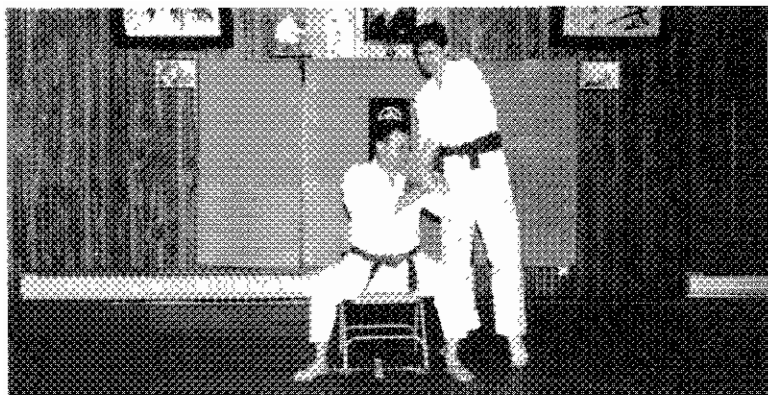


Photo 177

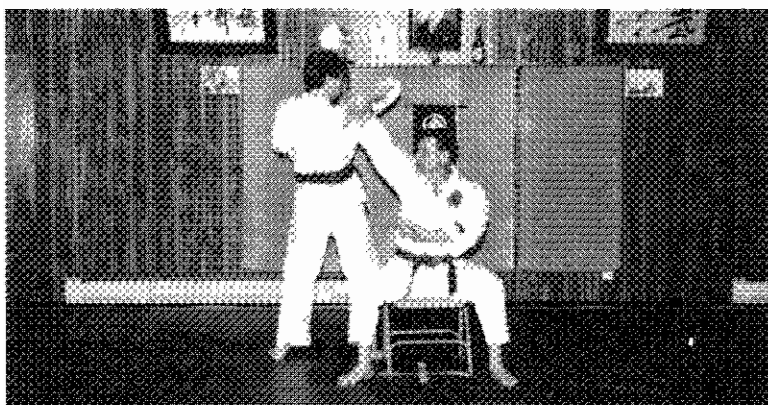


Photo 178

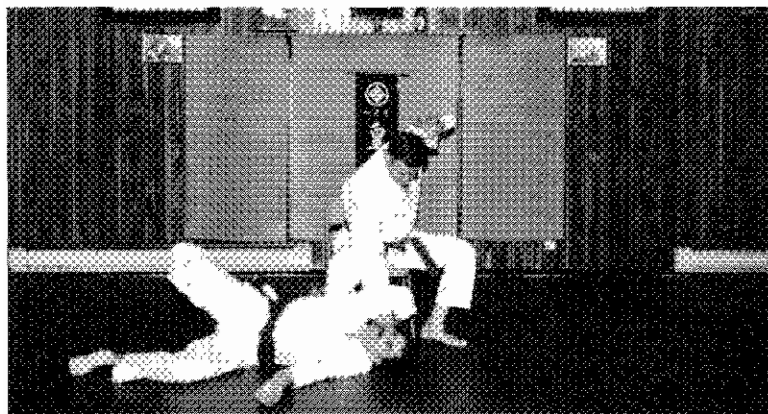


Photo 179

USHIRO ZEME OTOSHI

Principle: The drop

In this waza, the kake grabs the tori (Photo 180) around the arms from the rear, with his left hand on top of his right hand. In Photo 181, the tori drops his weight slightly and extends his arms out to the sides with his hands open, thus actually tightening the kake's grip. The tori then steps forward (Photo 182) with his left foot, pulling the kake forward and off balance. Finally, the tori bends fully forward, turns quickly to his right while keeping both arms extended, and drops the kake easily to the front (Photo 183). The tori then waits in a state of *zanshin* (readiness) in case the kake should attempt to rise and attack again (Photo 184).



Photo 180



Photo 181

Shodan Techniques



Photo 182



Photo 183

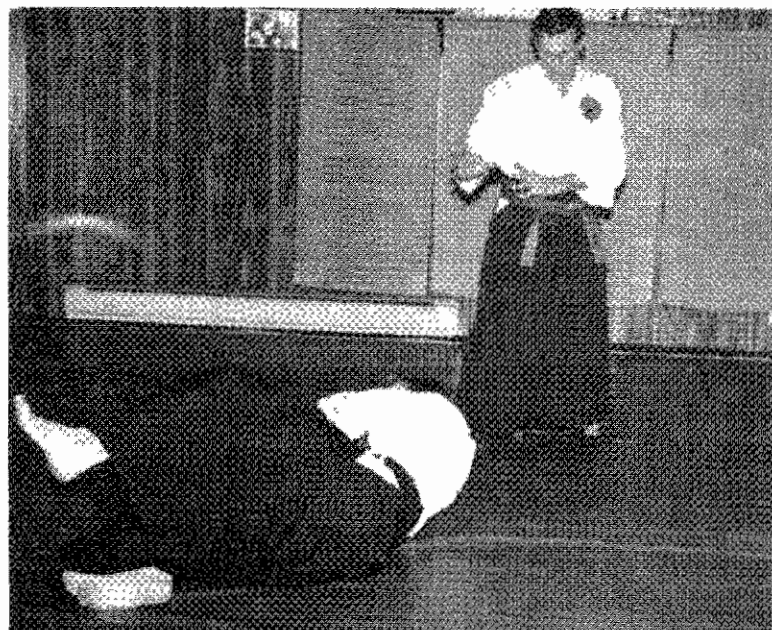


Photo 184

The Secrets of Hakkoryu Jujutsu

In the tekiyo of ushiro zeme otoshi, the tori is grabbed around the arms by one attacker (Photo 185), while the other attacker attempts to strike the tori from the front while he appears helpless. By executing the waza of ushiro zeme otoshi (Photos 186 and 187), the tori thwarts the attack of both kake by throwing one of the two down into the legs of the other. If done properly, this throw alone could disable either or both attackers easily.

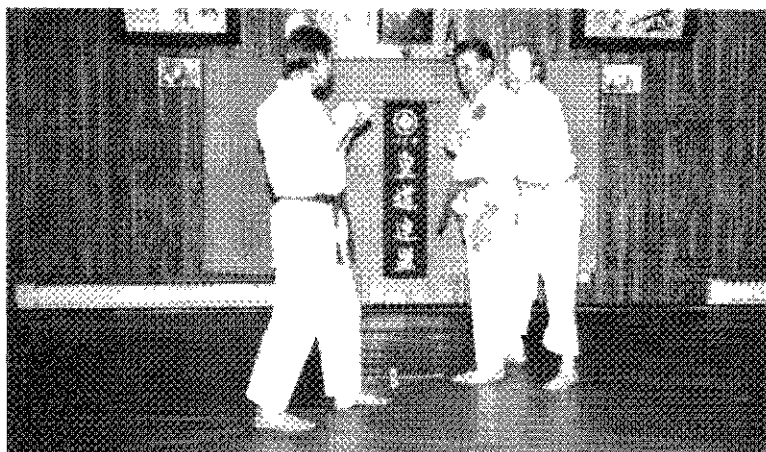


Photo 185

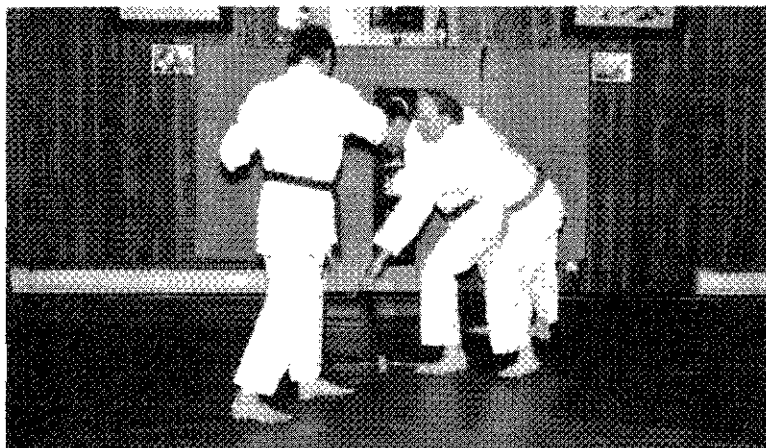


Photo 186

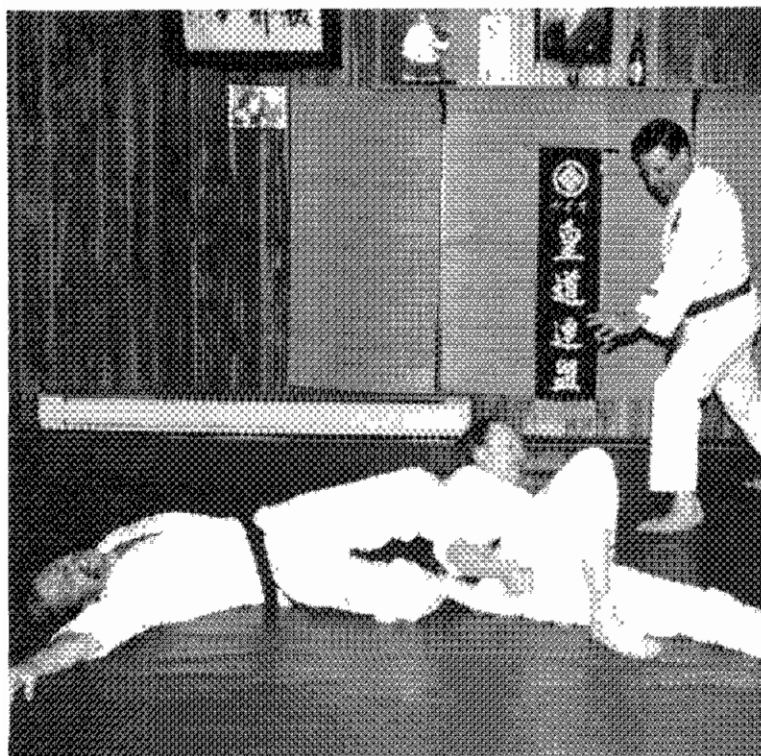


Photo 187

HAKKO ZEME

Principles: Tai sabaki, yielding, balance, stance

In this waza, also called the Eighth Light defense against a grab, the kake grabs the tori's wrists with both hands, either pushing or pulling (Photo 188). The tori immediately executes a sharp, quick, downward motion with the little finger side of his hands, thus placing the kake off balance (Photo 189) and keeping the kake from kicking him. The tori then begins to bend his wrists upward (Photo 190), thus locking the kake's wrists and elbows and altering his center of balance to the rear. As the tori continues to push and raise his arms (Photo 191), the kake has no recourse but to release his hold.

The Secrets of Hakkoryu Jujutsu



Photo 188



Photo 189

Shodan Techniques



Photo 190



Photo 191

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In this henka of hakko zeme (Photos 192 through 197), when the attacker grabs both of the tori's hands, the kake attempts to pin the tori's hands downward. But the tori steps back slightly, pulling the kake's hands down, locking the wrists. The tori then shuffles forward, his lead leg and hand pushing away, breaking the grip. After the second step and push away, he follows with a tegatana strike to the kake's neck.

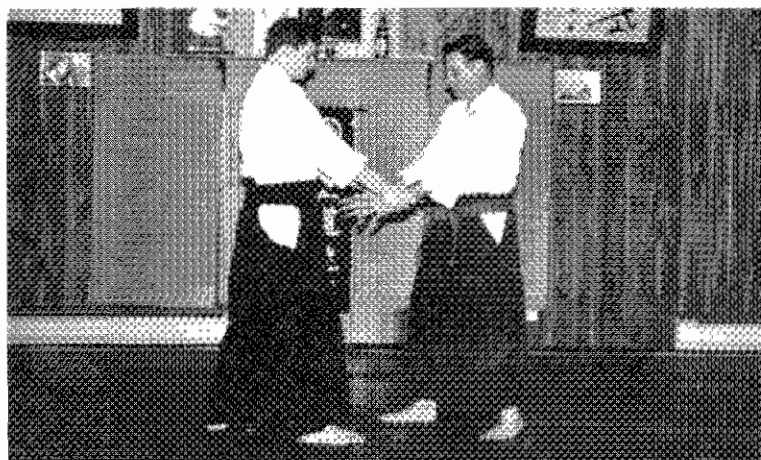


Photo 192

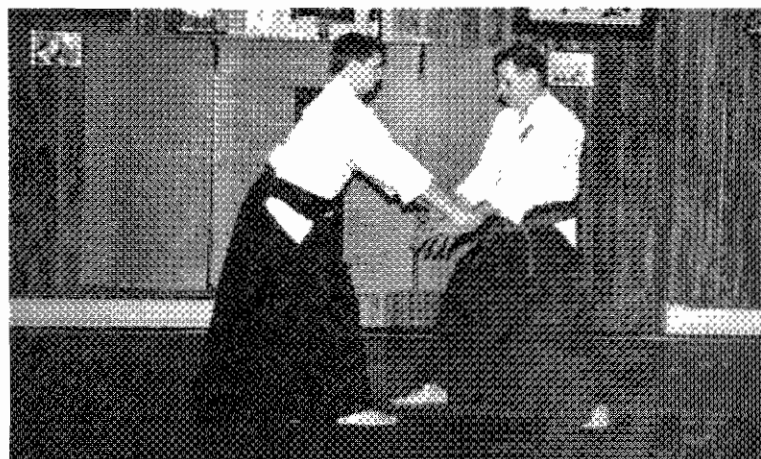


Photo 193

Shodan Techniques



Photo 194

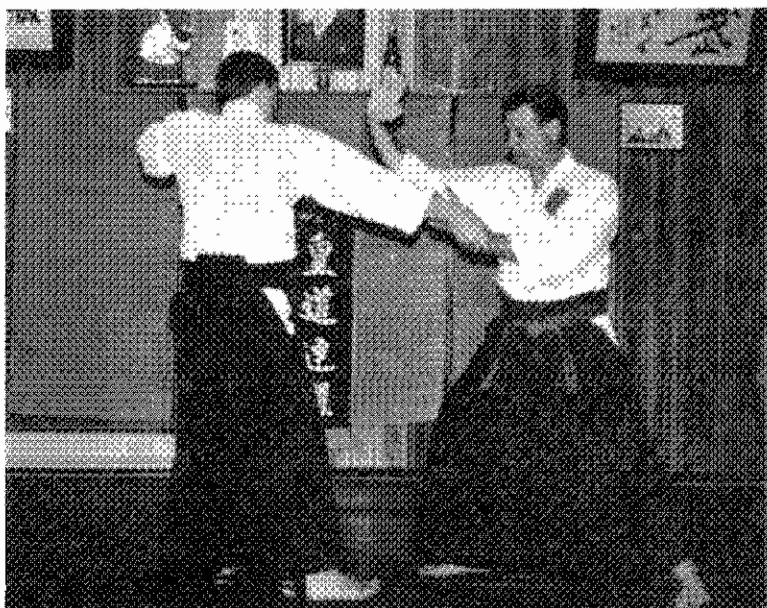


Photo 195

The Secrets of Hakkoryu Jujutsu



Photo 196



Photo 197

Shodan Techniques

Hakko nage, meaning the Eighth Light throw, is another henka of *hakko zeme*. In this application, the tori is grabbed tightly by the uke on both wrists, and pulled (Photo 198).



Photo 198



Photo 199



Photo 200



Photo 201

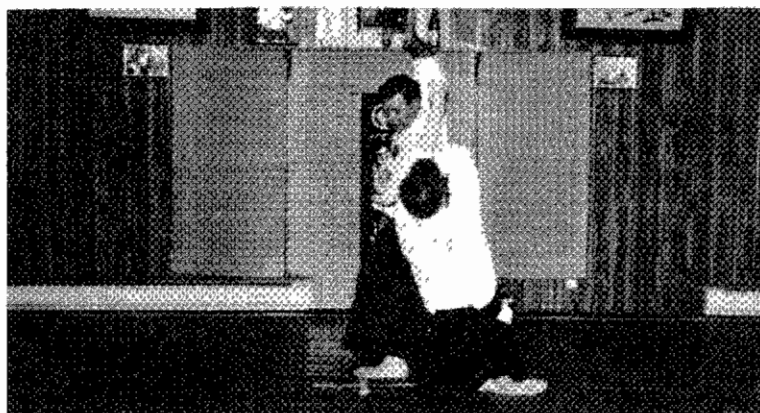


Photo 202

The tori goes with the pull, but steps out slightly (Photo 199) with his left foot, swinging his left arm upward to the side. The tori then brings his right arm directly across the front of the kake's body (Photo 200), keeping the hand close to the front of the kake's body, which causes the kake to turn. The tori continues his step through (Photo 201) and turns back to the rear, where (Photo 202) he throws the kake to the ground.

UCHI KOMI DORI

Principles: Deflection and shodan wrist pin

This waza is an illustration of the principles of deflection used in Hakkoryu. Rather than meet the striking hand with a forceful block, the tori should attempt to deflect the block diagonally, using his tegatana and free hand to redirect the strike and the attacker.

As the kake attempts to strike the tori (Photos 203 and 204) with his left hand, the tori executes a deflecting block from the outside and below, moving his hands in an upward arc, stopping the kake's arm above the elbow with his right hand. Using the little finger side of his left hand, he continues the circular motion toward the kake's right rear side, unbalancing him (Photo 205), and causing him to fall to the ground. (The tori does not grip the kake's hand: instead, he merely uses the side of his left hand, pulling the little finger side of his hand, and pushing against the biceps with his right hand at the same time.) After taking the kake to the floor (Photo 206), the final pin is made by placing the fingertips of the tori's left hand under the wrist, and lifting the hand vertically. The tori then places all his weight on the back of his knuckles, as if trying to make the palm of the kake's hand touch the inside of his wrist. This is an extremely painful pin—exercise caution and release when your partner taps the floor.

This tekiyo of uchi komi dori does not require the foot pin. The technique ends with the same kneeling pin learned in the suwari-waza of uchi komi dori. The deflection should be made before the striking arm has passed beyond 45

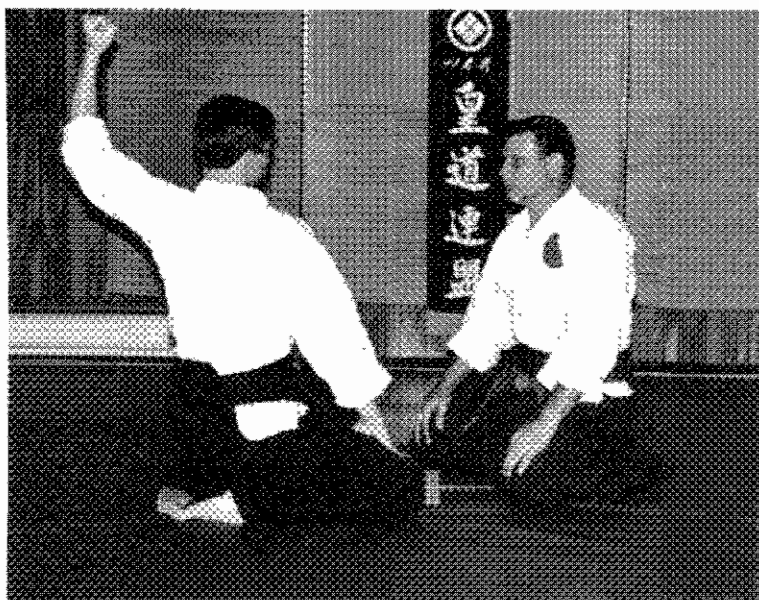


Photo 203



Photo 204

Shodan Techniques



Photo 205

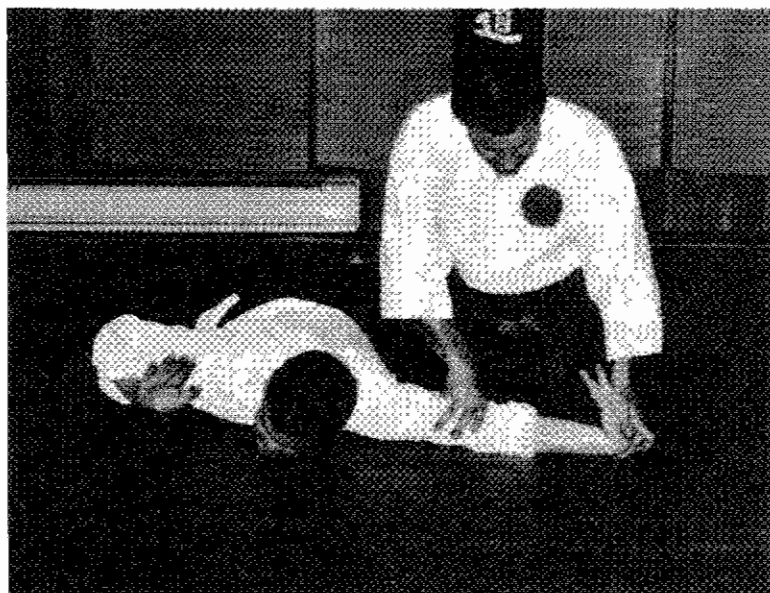


Photo 206

The Secrets of Hakkoryu Jujutsu

degrees downward to be most effective. As the kake attempts to strike the tori with his left hand (Photos 207 and 208), the tori steps forward slightly with his left foot into T-dachi stance and deflects the strike to the side. Continuing the motion with his left hand downward in a circular motion (Photo 209), he easily unbalances the kake to the side.

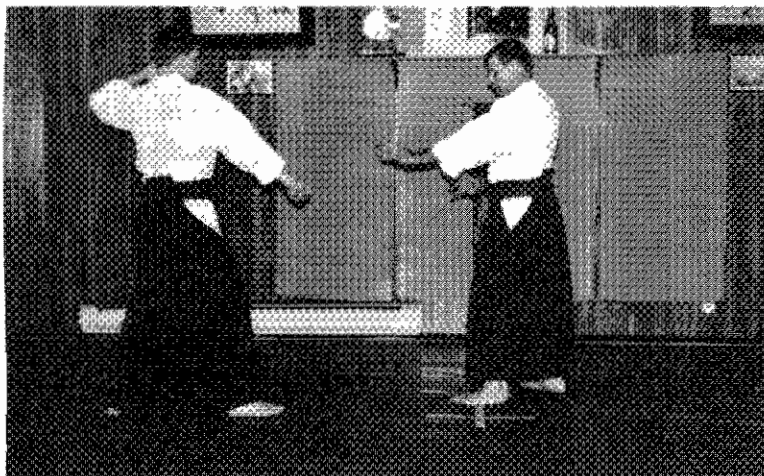


Photo 207



Photo 208

Shodan Techniques



Photo 209

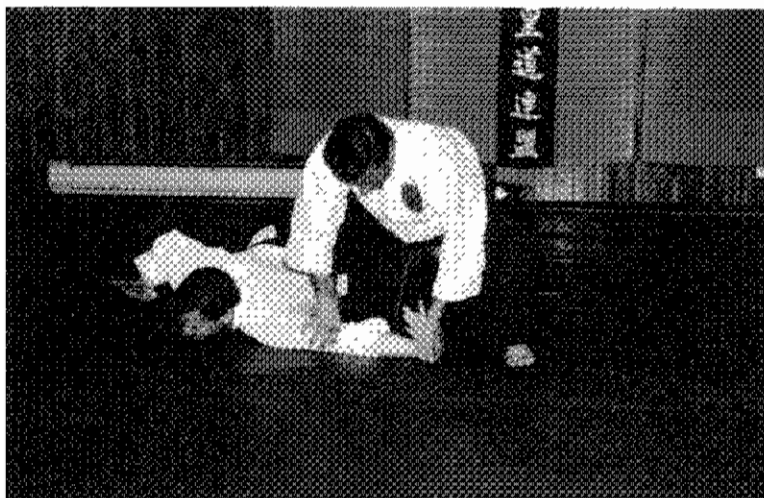


Photo 210

By a fast circular motion, the tori puts the kake in an unrecoverable position, with the kake's shoulder low and his hand held high. The tori then steps through, driving the kake to the ground (Photo 210), and finishes with a kneeling pin until submission.

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Appendix A:

Glossary

AREAS OF THE BODY

| | |
|------------------|------------------------------|
| <i>Ashi</i> | Foot or leg |
| <i>Chudan</i> | Middle (of the body) |
| <i>Gedan</i> | Lower (part of the body) |
| <i>Hiji/empi</i> | Elbow |
| <i>Hiza</i> | Knee |
| <i>Jodan</i> | Upper (part of the body) |
| <i>Katate</i> | One handed grab |
| <i>Maai</i> | Distance between two persons |
| <i>Mae</i> | Front |
| <i>Men/kao</i> | Face |
| <i>Mochi</i> | Lift up |
| <i>Morote</i> | Both hands |
| <i>Mune/Muni</i> | Chest (also back or spine) |
| <i>Obi</i> | Belt worn on uniform |
| <i>Rio/Riote</i> | Both hands |
| <i>Shuto</i> | Knife hand |
| <i>Te</i> | Hand |
| <i>Tegatana</i> | Sword hand |
| <i>Yoko</i> | Side |

GREETINGS/SALUTATIONS

| | |
|-------------------------|--|
| <i>Do itashimashite</i> | You're welcome |
| <i>Domo arigato</i> | Thank you |
| <i>Dozo</i> | Please |
| <i>Gomen nasai</i> | Excuse me, I'm sorry |
| <i>Hai desu</i> | Yes! |
| <i>Irrashai desu</i> | Please come |
| <i>Konban wa</i> | Good evening |
| <i>Konnichi wa</i> | Good afternoon |
| <i>O negae shimasu</i> | Polite (said when bowing to a senior/superior): "Please do me the honor of practicing with me." |
| <i>O yasumi nasai</i> | Have a good night |
| <i>Ohaiyo gozaimasu</i> | Good morning |
| <i>Oos</i> | Hello (also spoken as a sign of understanding) |

COMMANDS AND DIRECTIONS

| | |
|-----------------------|--------------------------------|
| <i>Hajime</i> | Begin |
| <i>Hidari</i> | Left |
| <i>Itai</i> | It hurts! |
| <i>Mae</i> | Front |
| <i>Masugu desu</i> | Straight ahead |
| <i>Matte</i> | Stop, wait! |
| <i>Mawate</i> | Turn |
| <i>Migi</i> | Right |
| <i>Mokuso</i> | Meditate |
| <i>Otagai ni rei</i> | Bow to each other |
| <i>Sabate/sotachi</i> | Kneel (sit down), all stand up |
| <i>Ushiro</i> | Rear |
| <i>Yame</i> | End |
| <i>Yoi</i> | Ready |
| <i>Yoko</i> | Side |

Glossary

| | |
|----------------------|-----------|
| <i>Yoshi/yokatta</i> | Good, OK! |
| <i>Yukkuri</i> | Slowly |

STANCES

| | |
|-----------------------|---|
| <i>Hachiji dachi</i> | Informal attention stance |
| <i>Hantachi</i> | Half-standing (one leg kneeling) stance |
| <i>Kamae/gamae</i> | Stance |
| <i>Kiba dachi</i> | Horse (riding) stance |
| <i>Kokutsu dachi</i> | Back stance |
| <i>Kosa dachi</i> | Cross-legged stance |
| <i>Musubi dachi</i> | Attention stance |
| <i>Renoji dachi</i> | L-stance |
| <i>Sanchin dachi</i> | Three Pillar stance |
| <i>Seiza</i> | Sitting stance |
| <i>Senpenbanka</i> | Hakkoryu defensive stance |
| <i>Shizentai</i> | Natural informal stance |
| <i>Teiji/T-dachi</i> | T-stance |
| <i>Zenkutsu dachi</i> | Forward stance |

GENERAL TERMS, TITLES, CATEGORIES

| | |
|-----------------------|---|
| <i>Age</i> | Rising |
| <i>Atemi</i> | Strike to vital point of the body |
| <i>Ayumi ashi</i> | Walking technique, sliding the feet alternately |
| <i>Bugel</i> | Martial arts |
| <i>Bushi(do)</i> | Warrior (spirit/way) |
| <i>Dan</i> | Black belt level |
| <i>Dojo</i> | Place to study a martial art |
| <i>Dori</i> | Grab, grip, or catch |
| <i>Gensuoku/gokui</i> | Principles |
| <i>Hachimaki</i> | Sweatband |

The Secrets of Hakkoryu Jujutsu

| | |
|---------------------------|--|
| <i>Hakama</i> | Pant-like split skirt worn in practice |
| <i>Hakkoryu</i> | School of Eight Lights |
| <i>Hakkosen</i> | Eighth ray of light |
| <i>Harai waza</i> | Warding off techniques |
| <i>Henka</i> | Variation |
| <i>Hiki waza</i> | Stepping-back or drawing technique |
| <i>Joshu</i> | Assistant instructor |
| <i>Judo</i> | Gentle way |
| <i>Jujutsu/ujitsu</i> | Gentle or flexible art |
| <i>Kaeshi/gaeshi</i> | Reversing, returning techniques |
| <i>Kaiden shihan</i> | Master-appointed disciple of soke holder of the deepest mysteries of the ryu |
| <i>Kake/uke</i> | Aggressor, attacker |
| <i>Koho Igaku shiatsu</i> | Imperial Way of finger pressure healing |
| <i>Konoha gaeshi</i> | Turning of the leaf |
| <i>Kyosei</i> | Student teacher |
| <i>Kyu</i> | Classes of instruction (below black belt level) |
| <i>Mannaka</i> | Exact center |
| <i>Menkyo</i> | License (sometimes used as Shihan Menkyo Kaiden) |
| <i>Mudansha</i> | Below black belt level |
| <i>Nage waza</i> | Throwing techniques |
| <i>Niho/shiho</i> | Two and four direction throw |
| <i>Nuki waza</i> | Lure an opponent to attack, then avoid him |
| <i>Oji waza</i> | Defense and counterattack |
| <i>Osae</i> | Pressing control |
| <i>Renshi Shihan</i> | Senior Master, brother of Soke |
| <i>Riji</i> | Director |
| <i>Ro Sensei</i> | Old teacher, term of endear- |

Glossary

| | |
|----------------------|--|
| <i>Roohai</i> | ment and great respect |
| <i>San Dai Kichu</i> | Junior students Three Great Foundation Pillars (highest rank in Hakkoryu Jujutsu) |
| <i>Sempai</i> | Senior student |
| <i>Sensei</i> | Teacher (literally, one who has gone before) |
| <i>Shibori</i> | Squeezing grip of Hakkoryu |
| <i>Shihan</i> | Master (instructor) |
| <i>Shikko</i> | Moving on the knees |
| <i>Shime waza</i> | Choking, squeezing techniques |
| <i>Shisho</i> | Master teacher |
| <i>Suware waza</i> | Kneeling techniques |
| <i>Tachi waza</i> | Standing techniques |
| <i>Tori</i> | Defender, he who applies the technique |
| <i>Tsugi ashi</i> | Walking technique, sliding the feet in position |
| <i>Uchideshi</i> | Special apprentice |
| <i>Zeme</i> | Grab or attack |
| <i>Zuki/tsuki</i> | Punch or thrust |

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Appendix B:

Hakkoryu Martial Arts Federation Logo

The upper circle which houses the four diamonds is the *mon*, or family crest, of the founder of Hakkoryu Jujutsu, Dai Soke Okuyama Ryuho. The four diamonds represent spreading the teaching of Hakkoryu to the four corners of the world. In the early days of the ryu's formation, Soke Okuyama called his system *Yotsu mei*, or the four eyes system. Later it was called *Shido*, or way of the warrior. On 1 June 1941, however, Okuyama officially changed the name, and registered the school as the Hakkoryu (School of Eight Lights) with the Japanese government.



The lower inner circle represents the Japanese concept of duality known as *in-yo*. This is represented by a dark circle

inside a light one. The small outer circle which is shown as light (*yo*), represents the universe. Within the *yo* circle is shown a smaller circle (*in*) representing the opposing forces in the universe. The two are inseparable, as one is contained within the other.

The two inner circles which are together in the larger outer circle form the figure "8," the symbol of the School of Eight Lights of Hakkoryu Jujutsu. The three Kanji ideograms on the patch say: *hak ko ryu*. The patch is white with purple trim (the color of royalty in Japan and the Shiha belt of Hakkoryu). The black "in" circle is colored red on the school patch to symbolize the rising sun.

HAKKORYU JUJUTSU

Do you get picked on? Bullied? Mugged? No more! With just a flick of the wrist, you can have your assailant squirming in the dirt, begging you to stop the pain. With Hakkoryu Jujutsu, no matter who you are, you can control anyone. And it's *fun*!

The techniques of shodan will show you the secrets of total control – how to create instant pain without unnecessary maiming. Learn how to escape from the tightest grip of the strongest fist, how to take your opponent by the hand and lead him down the road to submission, and how to teach yourself mastery of this subtle art.

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